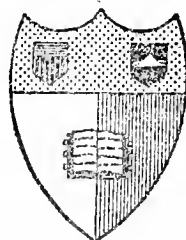




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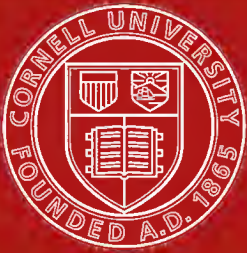
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1. BEACONSFIELD, BUCKS.

ENGLISH MURAL MONUMENTS & TOMBSTONES

A COLLECTION of eighty-four photographs of Wall Tablets, Table Tombs and Headstones of the 17th & 18th Centuries; the subjects specially selected by HERBERT BATSFORD as representative examples of the beautiful & traditional types in the English Parish Church and Churchyard, *for the use of Craftsmen and as a guide in the present revival of public taste*; with an introduction by WALTER H. GODFREY, F.S.A.



LONDON
B.T. BATSFORD, LTD 94, HIGH HOLBORN.

PREFACE.

When I was invited by Mr. Herbert Batsford to put a preface to his delightful collection of mural tablets and memorial slabs and to arrange them for publication, I accepted with the sure anticipation of a pleasurable task, and although individual bias is a notorious stumbling block to wide agreement where the value of collected examples of any art or craft is concerned, yet I am sure that few architects or artists will hesitate to endorse my appreciation of the taste and skill which have combined to produce the present selection.

It has been Mr. Batsford's custom, in travelling through various parts of England in search of the beautiful in architecture and craftsmanship, to have his professional photographer by his side to record his choice under his own direction. In this way the subject, both in its selection and method of presentation, was made especially his own and the public becomes the richer through the ripe judgment herein displayed.

The perennial inspiration to be drawn from the virile work of the 17th and 18th centuries and the warning conveyed by the decadence that has followed are in nothing so significantly shown as in the memorial stones both within and without the walls of our churches. If the monumental mason will learn, here is material for the best education he can find, and for the designer there is infinite suggestion. Yet how few of these old examples lie ready to our hand. The wealth in the city churches, both of Wren's time and before him remains almost unexplored. Mr. Batsford felt rightly that the material riches of London must have collected within her walls some of the

best work of every period, and his expectations regarding this home of the artist and the craftsman are seen to be justified in the pages of this book.

The selection has been made from many thousands of examples and the aim has been always to record as far as possible those that are typical. It may seem strange that practically the whole output of the two centuries falls easily into a few well defined types but to this fact we may attribute very much of their power of appeal.

The elaborate tombs of the Mediæval period and those that followed on an even larger scale at the Renaissance are excluded as being rarely suited to the requirements of the present day, and for the same reason the monumental effigy has been omitted from these examples. The object is to present such useful and simple types as will emphasize the value of a well designed architectural frame and the decorative beauty of carefully considered lettering.

The thanks of Mr. Batsford and myself are due to all those clergymen who have kindly permitted photographs to be taken, and to Mr. Montague Cooper of Taunton and Mr. A. E. Walsham of London, for the excellent results obtained, considering the difficulties to be overcome. In arranging the photographs in some intelligible sequence a few additions have been made to the original collection and for them Mr. Batsford and I are indebted to Mr. Fred H. Crossley of Chester, Mr. Thomas Rayson of Oxford and Mr. A. C. Fuller of Hove.

W. H. GODFREY.

LONDON. *January 1916.*

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ENGLISH MURAL MONUMENTS AND TOMBSTONES.

OF all forms of Art, the memorial to the dead is, by intention, the most lasting. We do not need the Pyramids to remind us, the monuments and tablets in our parish churches are eloquent witness, of the deep ingrained desire in our race to perpetuate the memory of those who have left us, as the Arabian story teller gracefully says, at the call of the Terminator of delights and the Separator of companions. In its simple essential state the memorial is made to hold the memory of the dead, to defeat oblivion which so surely threatens to overtake each one of us, and in its more ambitious forms it essays to reflect the dignity of those who stood, in varying degree, pre-eminent among their fellows in their lifetime. In every case the purpose is the same : the permanence as far as possible of the record of a man's life, that the generations to come may not be ignorant of his name, and at least the date, if not the occasion of his death.

The duty incumbent upon our descendants to preserve the memorials of the past involves a corresponding duty on our part towards posterity, to invest with fitness and with beauty the monuments which we bequeath to them. In the years to come, moreover, the artistic excellence of the memorial will be its chief claim to attention and the best guarantee of its preservation. Not that this is the prime motive that should prompt us to execute some worthy design ; art needs no crutch of this kind upon which to lean. Yet it may be wholesome to remind ourselves that a deficiency in beauty and a lack of grace and charm, besides being in themselves lamentable, will probably defeat the very purpose of the memorial and bring upon it the contempt of a later age. It is not necessary to discuss here the propriety of taking as our guide the traditional forms which the artists of our own

country have produced in the past. A perusal of the examples which it is the purpose of this volume to put on record should be sufficient to persuade the most bigoted of modernists. It may be pointed out, however, that although there has been a serious break in the artistic tradition of the country it is not too late to win our way back to the paths from which we have strayed. Indeed there are happily still many churches and churchyards where the shameless stones born of a century of indifference to beauty are in a small minority and appear as strangers among the assembled memorials of more grace-loving ages. There is still time to save the restful character of many of our sacred enclosures, and to redress the balance in favour of comeliness and propriety in others, if only we can awake in time and open our eyes to the wanton mischief which is so unintentionally and so piously done. To-day our temptation is to fall into one of two evils, for we seek either a high artistic excellence, which by its very originality and aloofness threatens the harmony which should preside over the resting places of the dead, or we thoughtlessly purchase a commercial product which is frankly fashioned without regard to the simple principles which it should obey. Just enough humility to learn of past achievements, enough invention to vary their detail and still please the eye, and some desire to preserve a unity of effect with the setting and the companions among which the memorial is to be placed, would ensure the continuance of that charm which threatens to pass from us through our indolence or excessive waywardness.

The most agreeable and, at the same time, practical form for a commemorative stone in the interior of a church is the wall tablet. The type belongs essentially to the Renaissance, although a few examples are to be met with in the later Mediæval period. Earlier monuments required the semblance of the tomb, with or without an elaborate architectural canopy, and were generally designed to receive a recumbent effigy. Even the simple brasses let into marble floor slabs, were engraved with a full length figure of

the deceased. But with the advent of the Renaissance there arose, side by side with new interpretations of the former table tombs, those little mural tablets which remain, more than ever at the present day, appropriate to our needs and to our taste.

The germ of the idea is to be found in the inscription panels of the larger monuments, which are here separated and given just enough adornment to acquire artistic distinction. It is true that the 16th and 17th-century tablets are often merely copies of these larger monuments in miniature, or adaptations of their upper parts. The Elizabethan canopy and effigy—the latter now raised to a kneeling posture—could be parted from the tomb or sarcophagus and placed against a wall. A multitude of examples of the type exist, but they are not in the majority of cases suitable as models for the present day. Where, however, the figure is reduced to a bust and the surrounding frame is simply treated, it has much to commend it, the more that it gives the sculptor an opportunity for portraiture and enables him to essay the most difficult and yet most absorbing problem of uniting the figure with the conventional architectural forms that should contain it. Sculpture uncontained in this way proves generally a disastrous innovation within or without the walls of the church, as witness the havoc which it has wrought in the aisles of Westminster Abbey.

The monument to London's well beloved annalist and topographer John Stow in the Church of St. Andrew Under-shaft (Plate 2) shows a seated figure facing the spectator, the table at which he writes giving prominence to the bust. This monument is continued down to the floor, but there are many examples to be found, both in London and the country, where the tablet is hung on the wall. Nicholas Stone's bust of John Law in the Charterhouse Chapel is a good instance, while another, that of Cuthbert Featherstone in the Church of St. Dunstan-in-the-West, Fleet Street, is set in a circular recess and has the simplicity, if not the sculptural excellence, of the famous Italian examples, the little inscription

panel below being deftly placed and adorned. A more elaborate setting is to be seen at Stanton Harcourt (Plate 24) to which we shall refer later.

With the exception of the two illustrations just mentioned, the examples in this volume have been intentionally chosen as excluding the figure, the treatment of which is costly in that it requires a sculptor of high repute to make it a success. The inscription-panel should however be within the reach of all, and the beauty with which its architectural frame can be invested is set forth in the first fifty plates. The tablets are arranged in four classes which, though not necessarily strongly differentiated, are more easily considered and compared in groups. First (Plates 3 to 9) come the panels within a simple carved or moulded frame tending in the later examples to add certain architectural features. Second, (Plates 10 to 19) the projecting panels, the framework of which recedes towards the face of the wall. These being generally rather severe in their treatment are unobtrusive, yet they are among the most successful of the mural tablets. The third group (Plates 20 to 33) includes the more elaborate architectural compositions, flanked by columns or pilasters and forming delightful exercises in a constructional art used decoratively. The fourth (Plates 34 to 48) is composed entirely of the various forms of the cartouche.

It is of the first importance to remember that the essence of the mural tablet, as indeed of the churchyard headstone, is the inscription. Not only does it obviously convey the main purport of the memorial but it is the artistic basis of the design. In the more ambitious monuments the inscription was confined to a panel, border, or some other detail in the composition, and was not infrequently omitted altogether. The wall tablet on the contrary chooses the inscribed panel as its main feature; and its shape, lettering, colour, etc., become therefore of prime importance. It is sound practice, then, in designing a tablet, to consider the inscription first, to settle upon the shape of the panel which will best suit it and to

spend infinite care in choosing and executing the lettering.* Most of the examples in this book will show the value of a skilful use of the many beautiful types which various alphabets can afford us.

Let us now glance through our four groups of tablets allotting a few words to each. The tablet at St. Dunstan-in-the-West, London (Plate 3) shows the early method of framing the inscription. It is dated 1601 and is a plain square panel surrounded by a broad band of strapwork ornament, knots of fruit and flower, emblems of death and a shield of arms in the upper border. The inscription, as is generally the case in the early examples is in gold incised lettering on a black ground which forms a most effective contrast with the frame. These simple strapwork-surrounded panels are to be found in many churches and are sometimes shaped instead of being square in outline. Another good example may be seen in the triforium of the Temple Church, London. At Sibton, Suffolk (Plate 4), is a panel of very delightful lettering on a black ground surrounded by an "eared" architecture which in itself would make a charming tablet. It is furnished however with entablature and cleft pediment, a fine central shield of arms, side scrolls and a moulded base, both also adorned with heraldry. The design has an earlier character than its date (1662) would imply, its complex features being cleverly managed.

The next four examples show the framed panel as used in the Georgian period. Edward Strong, Sir Christopher Wren's right hand in the building of St. Paul's, has a tablet of a reserved and dignified character at St. Albans (Plate 5). The enriched architrave has mitred ears at the four corners, and the cleft pediment encloses a small bust of Strong which though well placed is subsidiary to the main design. In Plate 6, photographed from Wimborne Minster, the eared architrave is

** We do not forget, what is of course of chief importance in an inscription, its literary composition. The inscription that is to be dignified and sincere, yet adequate and truly appropriate, can seldom be written by one who is not a past master in pregnant language.*

flanked by elaborate scrolls, but later these two features were combined, as at the Churches of St. Gregory, Norwich (Plate 7) and St. Lawrence Jewry, London (Plate 8). The three show a progressive declension in the quality of their design though all are types of their period. They gave way in the last quarter of the 18th century to the School of Robert Adam and his contemporaries and the tablet at Beaconsfield Church (Plate 9) is a fine example of the new fashion. The inscription is still the central feature, but its frame is now decked with delicate classical ornaments in low relief carved in white against a background of coloured marble, generally green. The sentiment of the present day is tending towards some of these refinements but we are a very different people from our ancestors of the late 18th century and we shall probably never return to the extreme coldness or severity of their designs.

Returning to the middle of the 17th century to examine the first of our second group of tablets, we shall see what admirable results can be obtained by a skilful economy of features. The tablet at St. Mary's, Kensington (Plate 10) is dated 1658 and its long, slightly projecting, black panel is delightfully set off by its white architectural framework. Together with the tablet at the church of St. Vedast, London (Plate 11) it shows the charm of a number of successive receding planes in the cornice ; and its little upper panel, which gives the occasion for the central projection with its curved pediment, is excellently contrived. The Kensington example, which is complete without the coat of arms shown above it, is in this particular perhaps more satisfactory than that at St. Vedast's where the pediment is cleft to receive a shield, very pleasing nevertheless with its helm, crest and mantling ; the lettering in this latter design is most effectively arranged.

The recessed sides of a projecting panel can be treated as pilasters as in a memorial in the ante-chapel of St. Catharine's College, Cambridge (Plate 12) where the bases of the pilasters are carved with scrolls. This tablet has a horizontal cornice with a shield of arms flanked by vases above it, features that

are omitted in an excellent memorial in St. Dunstan-in-the-West, London (Plate 13) which is well worthy of study. The level lines of the cornice, slightly broken forward to mark the projection of the square inscription panel, the sturdy side scrolls and simple, moulded base relieved only by its cherub with outspread wings, combine to form a sound model for the designer and the craftsman.

A clever arrangement is to be seen at the church of St. Mary the Virgin, Oxford (Plate 14), where a plain unframed panel, slightly convex on plan, is set between two console scrolls which project cornerwise. They give the opportunity for a pleasant treatment of the moulded cornice and base, and the carved accessories have been well chosen. The idea is susceptible of many interesting variations. Another well-proportioned panel at the church of St. Andrew Undershaft (Plate 15), has a curved cornice over an arched panel supporting two little cherubs, one on each side of a well-modelled shield. In this, and in the example from Wimborne Minster (Plate 16), the recessed side pilasters are carved with scrolls at their base. The latter is in every detail vigorously designed and executed, and except, perhaps, for the inconsequent funeral urn, one could scarcely need a better guide to a well-proportioned composition. The subject of the carved filling to the pediment may not appeal to us at the present day, but it represents the very genuine sentiment of the 18th century.

The last three examples of this group (Plates 17, 18 and 19) show two oblong panels, one vertical and the other horizontal, and a late tablet, with the upper part in coloured marble as a background to the coat of arms, and with another inscription below, which was evidently no part of the original design.

The third group contains what may be considered more openly as architectural compositions. Not that any of the examples shown in our illustrations can be termed other than an architectural design, but in these the structural element is more explicit, and the full paraphernalia of pediment and entablature, columns or pilasters and supporting brackets are

generally brought into play. The specimens of this type are very numerous. Generally speaking, the inscription-panel is enclosed by a moulded frame, and is variously shaped. Below is a moulded shelf breaking forward to take the side columns, which are further supported by console-shaped brackets. Upon each column rests a projecting section of entablature, the cornice alone being carried across in many cases, and a cleft pediment encloses a shield of arms. Between the brackets is often a lower panel, which is either shaped or provided with some form of pendent ornament.

These being the general lines, we shall refer only to individual and exceptional features in the following examples. The church of St. Vedast provides (Plate 20) a tablet with two infant mourners on the pediment and very pleasing heraldic brackets. That from St. Mary Abchurch (Plate 21) has a filling of cherubs' heads between double brackets at its base and the columns are flanked by side scrolls. The feature in the memorial at St. Dunstan-in-the-East (Plate 22) is its twisted columns with their composite capitals. It also has side scrolls and double brackets but is infinitely more vigorous than the last example in the handling of its detail as well as in its composition. In Harefield Church (Plate 23) is another tablet with spiral columns, the long inscription being well arranged in an elliptical panel while the shield of arms is enclosed in a pedimented frame which stands above the main cornice. The association of elliptical panels with twisted columns occurs in an excellent double monument to Thomas Mansell and William Morgan in Westminster Abbey ; and in an elaborate wall monument at Stanton Harcourt (Plate 24) two oval recesses, wreathed like the Harefield tablet, are furnished with busts.

Caryatid figures, treated with some freedom, take the place of side columns in an excellent monument at St. Mary's Church, Mortlake (Plate 25). Not unlike it in the vigorous scrolls of its pediment is a splendidly conceived design in the Dutch Church, Austin Friars, London (Plate 26) with a boldly carved moulding round the inscription and a fine achievement of arms.

The detached heraldic panels on each side are curious and may be compared with a cartouche in Whittlesea Church, Cambs, where the scrollwork of the tablet is formed by a string of separate shields painted with coats of arms. St. Michael, College Hill (Plate 27), provides us with a quiet design with convex inscription-panel and fluted pilasters, while another memorial at the Dutch Church (Plate 28), also with fluted pilasters, is distinctly original and quite delightful in its unusual arrangement. The horizontal entablature has no pediment but supports a large funeral urn, and below the tablet a semicircular festoon of fruit and flower is thrown, free of any background, from bracket to bracket. The whole effect is graceful without weakness.

A tablet in Wimborne Minster (Plate 29), with fluted Doric columns standing free of the inscription-panel,—both columns and panel having a uniform projection,—lacks frieze and architrave, but the vigorous design loses nothing thereby. Another design of not dissimilar character at West Wycombe (Plate 30), has fluted Ionic pilasters and a curved pediment with the horizontal cornice omitted. Unconventional in quite another way is the memorial at St. Dunstan-in-the-East (Plate 31), which merits close attention, for not only is the whole of its upper part skilfully arranged, but the linking of the shield with the wreathed elliptical panel below is charmingly done. Another graceful type is to be seen at the church of St. Stephen, Coleman Street (Plate 32), which is chiefly notable for the effective use of the entablature and brackets to prolong the projection of the columns, an artistic insistence which insures the beauty of its proportions. The last example of this group at Fristenden Church, Suffolk (Plate 33), is an exquisite little tablet, the charm of which needs no description.

The fourth group of tablets includes all those types, which beside actual shields, may in any way be said to be based on the form of a cartouche. As late as the Tudor period, the shield bearing a coat of arms, was almost invariably of a simple character, but the Renaissance soon introduced an elaborate type

of scutcheon, which was rapidly developed until scrollwork, drapery, foliage, the heads of cherubs, and even complete figures entered into its composition. It soon lost its purely heraldic usage, i.e., the display of arms, and became a favourite framework for inscriptions, so that many memorials are to be found cast in this form. The cartouche has this advantage, that it is easily placed on a pillar, a salient angle, beneath a window or above a door, in short, in many places hard to fit with the rectangular frame of the normal architectural tablet. It supplies the essential requirement for a memorial, sufficient space to display the inscription, and it certainly does not lack potential variety in treatment. The cartouche should, however, be used sparingly, as a number of shields on one wall is unsatisfactory in many ways; they are apt to compete with one another, and the eye misses the horizontal and vertical lines.

The two first examples, one from the church of St. Mary the Great, Cambridge (Plate 34) and the other from that of Allhallows Barking, London (Plate 35), both exhibit the use of drapery as a part of the ornament, and although much has been said against its introduction into architectural design, its propriety depends entirely upon the treatment, and when well handled it has as good a title to be employed as any form of scrollwork. In one of these tablets is cleverly incorporated a subsidiary shield of arms, and in the other the cherubs' heads at the side are effectively placed. The shield outside the Church of St. Peter-in-the-East, Oxford (Plate 36), and that in a similar position at Fairford (Plate 37), are well modelled, and present quite charming arrangements of an oval cartouche, with cherubs represented either by their winged heads or their complete and pleasant little bodies. The same motive in a rather more restrained yet attractive manner is to be seen at the Church of St. Peter the Great, Oxford (Plate 38). Three shields of scrollwork are shown in Plates 39 to 41 from South Petherton, Cambridge (St. Mary the Great) and Beaconsfield, coats of arms being introduced into two, at the base in one and at the top in the other. A later shield of less vigorous outline, but with a good achievement of arms

above and the favourite device of a cherub's head below, is seen at Cheam (Plate 42), and at Norwich (St. Gregory) is a tablet composed of cherubs' heads and drapery (Plate 43). These winged heads of child angels become the fashionable adornment of the majority of memorials of the late 17th and the 18th centuries. In many instances they occur in quite admirable designs, as that in Westminster Abbey (Plate 44) where they form an integral part of the shield. In others they emerge from folds of snowy drapery, and lose somewhat in character in a too luxuriant use of ornament. Typical examples occur at St. Mary's, Huntingdon (Plates 46 and 48) and Cheam (Plate 47) in each of which heraldic shields are also introduced. The tablet (Plate 45) in the crypt of St. Paul's Cathedral, which Sir Christopher Wren erected to his wife has complete figures of weeping cherubs; it is perhaps overadorned with floral festoons, but the character of the cartouche is not lost sight of.

The wall tablet has its limitations in point of size, and where more than one or two persons are to be commemorated on a single stone, the lettering is apt to become crowded. We give two examples of larger wall monuments resting on the ground, each of which would accomodate a lengthy inscription. The first is at Spilsby (Plate 49) and comprises a number of panels charmingly lettered and framed within a simple architectural composition. The inscriptions here, as we have noticed in the finer types of tablets, form the principal part of the monument, which does not therefore distress the onlooker by some conscious attempt at "high art"; it fills its place without ostentation, and in fulfilling a useful purpose it has a real decorative value. The monument in the crypt of St. Paul's Cathedral (Plate 50) is of much later character but has the same qualities of quietness and well proportioned form.

Before we pass to the consideration of a number of altar and table tombs the majority of which have been selected from those designed for the churchyard, we must mention a form of memorial which was very popular in the 18th century and which is worthy of more general use. This is the floor

slab or ledger stone with deeply incised lettering, usually adorned with a medallion containing a shield of arms, often with its crest and mantling. Cut in marble or hard stone the inscriptions give great interest to the pavement of the church. The lack of a coat of arms need be no bar to the use of the floor slab, since there is no reason why the medallion should not contain some other form of decoration. A very delightful variation can be made by casting the medallion in metal and letting it into the stone. In Sussex many leger stones are cast wholly in iron, a fine example being preserved in the floor of Mayfield Church, where the arms of the Coopers' Company appear above an inscription to one of its members. The rough texture of the old casting gives a very pleasing surface. The photographs in Plates 51 to 53 sufficiently illustrate the more usual types in stone.

Table tombs are the natural successors of the altar tomb and the sarcophagus of earlier monuments. When simple in outline they are equally suitable for the interior of the church and for the churchyard, although the limits of space will preclude their frequent repetition in the former. No better type than these can be found for the more important memorials, as they have a greater permanence due to their size and construction, and they furnish more opportunity in their sides and their covering slab for long inscriptions and varied heraldic adornment. We have already remarked that the older tombs of this character were generally arranged to support a recumbent effigy, and (although these are beyond the scope of this book) they are still by far the finest form of monument where the full-length figure is to be included. The central portion of Alfred Stevens' monument to the Duke of Wellington and the recent memorial to the Marquis of Salisbury by Sir W. Goscombe John in Westminster Abbey are modern examples in point. In the centre of a chapel, beneath an arcade or within a wall recess, the table tomb is to be seen to advantage and the presence or absence of an effigy does not affect its fitness as long as its position is well chosen. The Italian artists who came

to England in Henry VIII.'s service have set us beautiful examples, and Torregiano's tomb to Margaret of Richmond in Westminster Abbey and that to Dr. Young in the Rolls Chapel are exquisite models of what these monuments should be.

The tomb at Spilsby (Plate 54) dated 1582 shows the influence of the Italian designers although its handling is English. The panels with their coats of arms are arranged in a pleasing manner and the inscription in the frieze is an effective piece of lettering. Sir Thomas Gresham's tomb at St. Helen, Bishopsgate (Plate 55) shows quite a different treatment and one much more generally followed in Renaissance work in England. The outline, ornament and the achievement of arms are all alike admirable. The third example, from the church of St. Nicholas, King's Lynn (Plate 56), is a product of the ultra classical taste of the late 18th century. Such monuments depend entirely on the excellence of their execution and the refinement of their detail. To many the cinerary urn and pedestal are among the most fitting memorials of death, though to a larger number they will generally appear of too severe a character.

Passing now from the church to the churchyard we may seek to learn how in former times the problem of producing memorials fitted for exposure to the weather was solved. Few will deny that for many years we have refused to employ either intelligence or taste in the selection of the material of which our monuments have been made. Marble deteriorates rapidly in the open air, many types of stone are hopelessly perishable and the recourse that has been had to granite has resulted in its appropriation to forms often little suited to its character. But our chief æsthetic fault has been in the indiscriminate mingling of many unsuitable materials which has resulted in each individual failure multiplying itself many times by its lack of relationship with any of its fellows. In the past on the contrary there has always been a certain harmony in the churchyard born of the consistent use of the local stone, or, as in London, of the employment of a material such as Portland

stone which weathers well in any atmosphere. This unity of material, and the further unity of design which came naturally from a well understood architectural style, have combined to make our older churchyards the places of rest and beauty which they are invariably found to be.

To see the square built table tombs at their best we must visit the Cotswold churchyards, which have been furnished by a wonderful school of local masons, who have used their beautiful stone to the best advantage. The view of Painswick shown in Plate 57, well illustrates our argument and gives several interesting types of the table tomb. The monument on the left, the body of which is rectangular with semi-circular additions on two sides, may be contrasted with another from the same churchyard (Plate 58), and others from Tewkesbury (Plate 59), Witney (Plate 60) and Fairford (Plates 61 and 69). They are examples of the taller type of monument, an unusual and very pretty variation of which is seen in the triangular altar-like tomb in the foreground of Plate 57, the hollowed sides and scroll pilasters of which are original in treatment, but in perfect harmony with the other monuments. To the right of the same view are seen two low and long table tombs, variations of which are to be found in most churchyards. Here the ends are broadened by carved consoles, while in yet another example from Painswick (Plate 62) the consoles are placed the other way, with their scrolls facing the sides. The latter is a beautiful design enclosed in good wrought iron railings. The commoner type, based on the sarcophagus (compare Gresham's tomb, Plate 55), but with its moulded sides confined to the angles and parted by panels, is illustrated in Plates 63 to 66. The last one is surmounted by an urn, and two other tombs are shown (Plates 1 and 67) where the urn is led up to by a superstructure designed to give it importance. The tomb at Chipstead (Plate 68) is of two stages and is surmounted by a ball.

The illustrations of headstones (Plates 70 to 84) may be left to speak for themselves; it is only necessary to say that

nothing has ever been designed to rival this simple form of inscription-tablet and it is time we returned to so effective and beautiful a form. Black or leaded lettering, as well as the decadence in the form of the stone and the shape of the characters, has done as much as anything to ruin its beauty. But the examples here shown will suffice to recall to the mind the effectiveness of a stone skilfully shaped and suitably inscribed. The carved surface, usually the upper portion but sometimes also the sides of the headstone, can of course be varied indefinitely as to subject ; each period had its own particular sentiment, and neither cherubs' heads, skulls and crossbones, nor representations of the Day of Judgment are likely to find favour now. But since the day of the Greek *stele* until the present time, a stone carved in low relief if well modelled and decoratively treated will give instant pleasure. Add to this the traditional outlines which have so long graced our churchyards, good lettering and the choice of the stone used in the locality, and we need not fear the result.

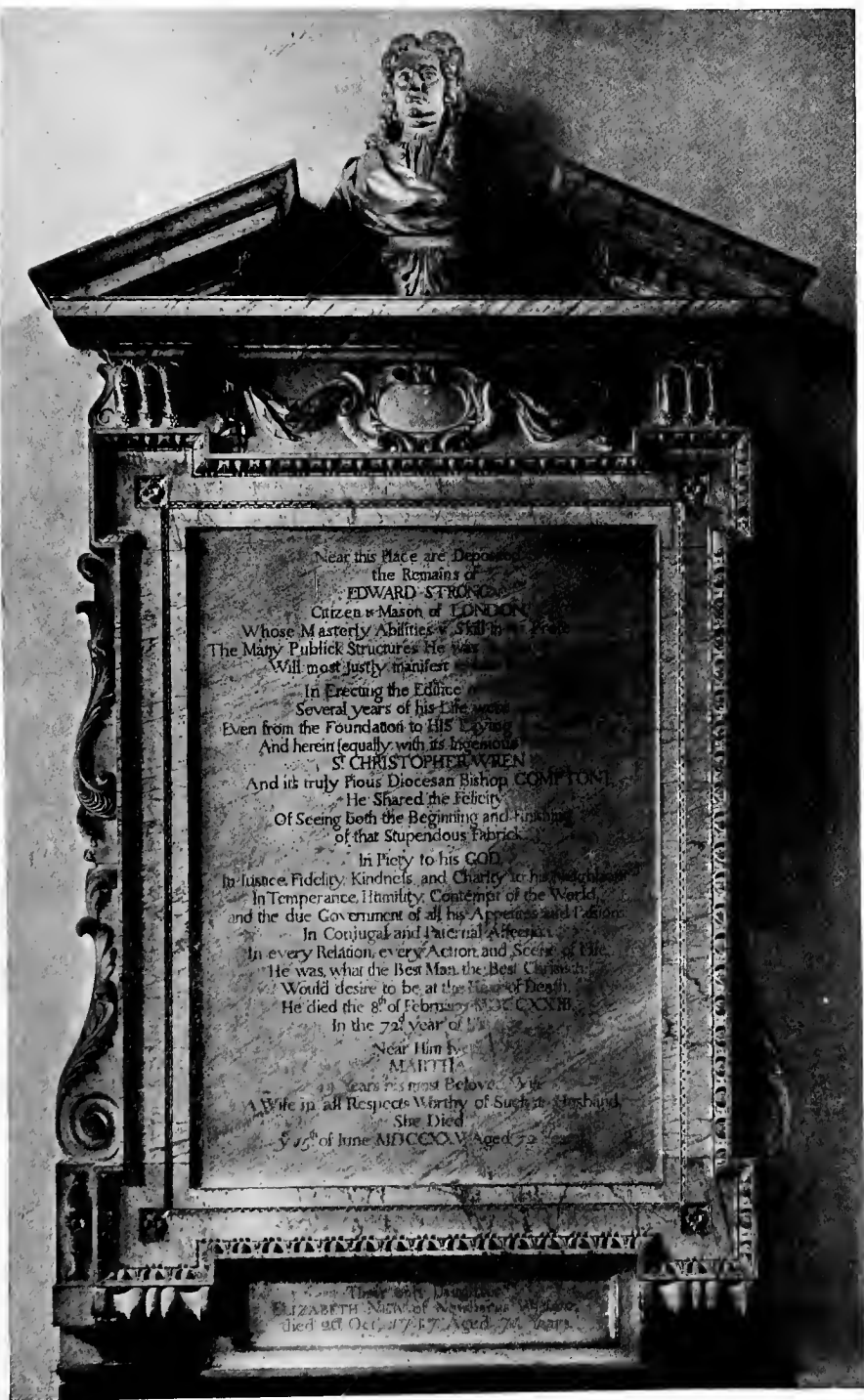
The lesson which all the examples of both mural and churchyard memorials in this book should teach us is that an intelligent use, and variation, of our English traditional forms will provide us with an adequate artistic medium, and will go far to bring back the natural and harmonised scheme which our churches are even now on the point of losing.



2. MONUMENT TO JOHN STOW, ST. ANDREW UNDERSHAFT, LONDON
(circa 1605).



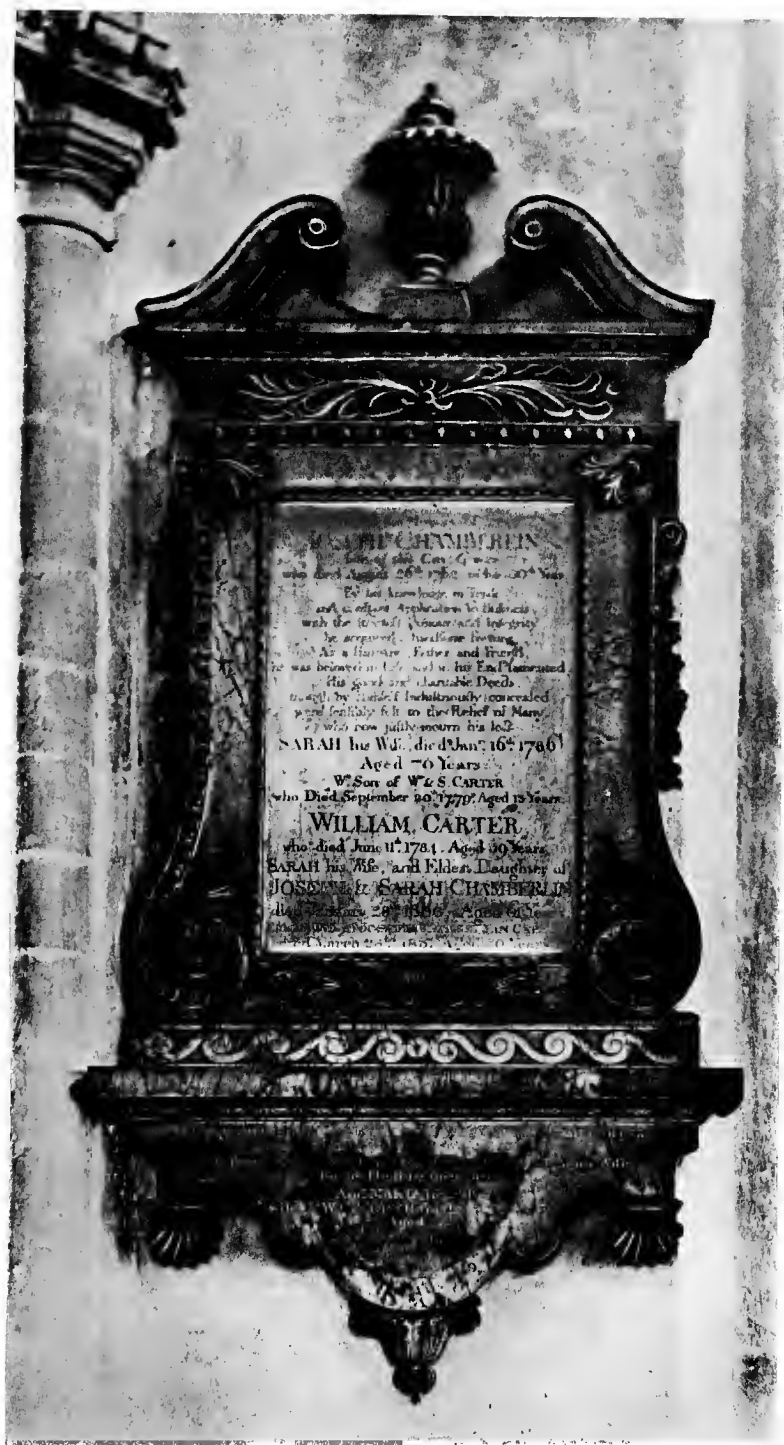
3. ST. DUNSTAN-IN-THE-WEST, LONDON (1601).



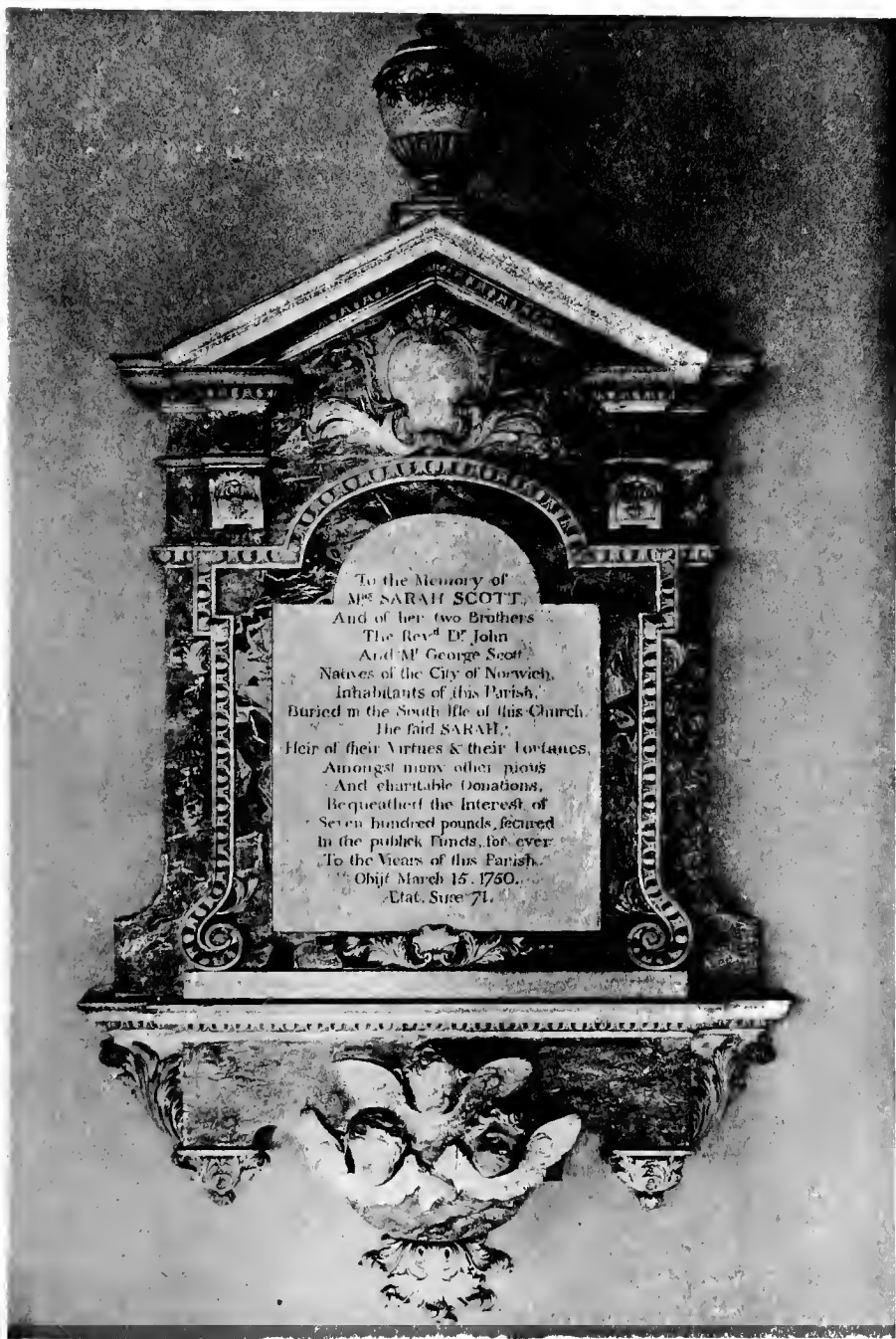
5. MONUMENT TO EDWARD STRONG, ST. PETER'S CHURCH,
ST. ALBANS, HERTS (1725).



6. WIMBORNE MINSTER, HANTS (1746) .



7. ST. GREGORY, NORWICH (1786).



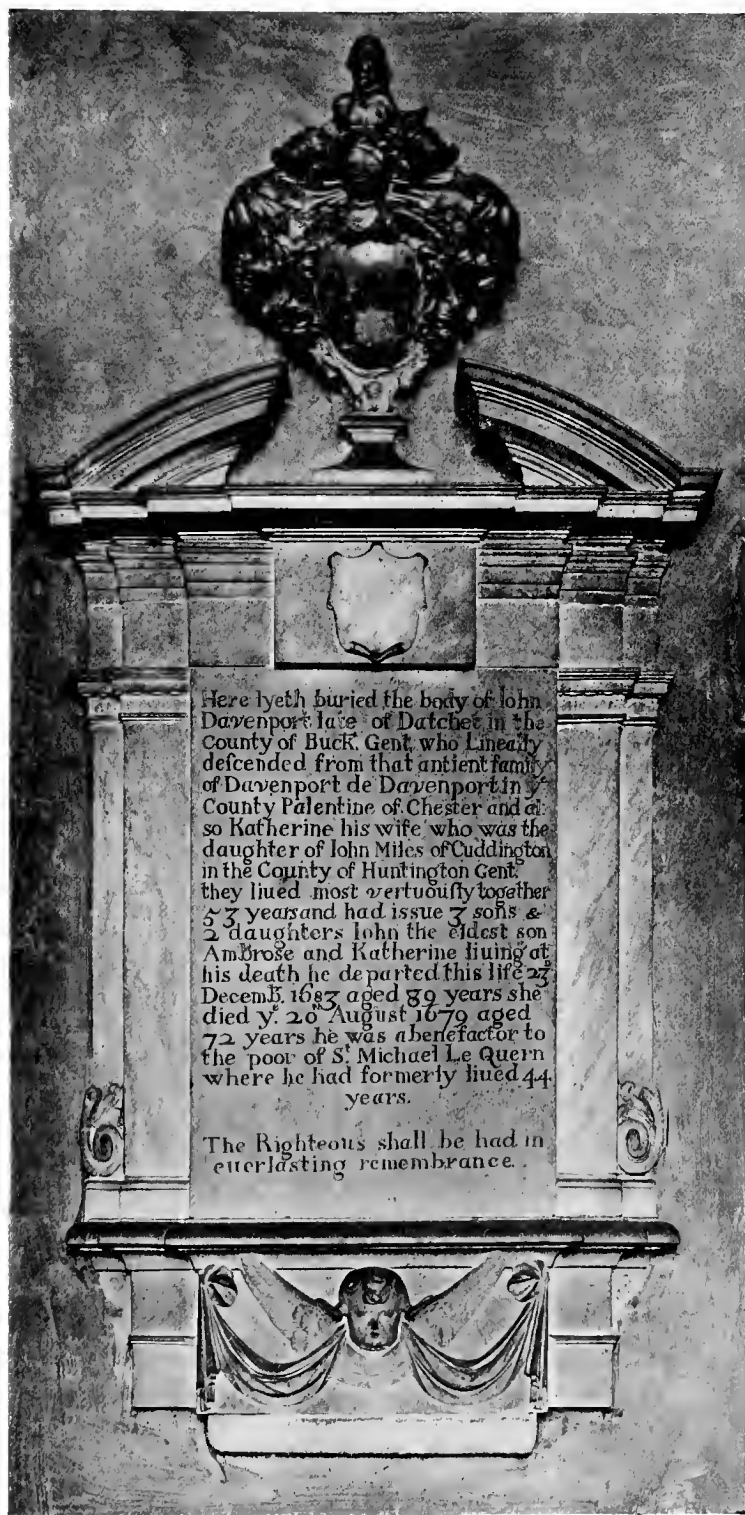
8. ST. LAWRENCE JEWRY, LONDON (1750).



9. BEACONSFIELD, BUCKS (1785).



10. ST. MARY, KENSINGTON, LONDON (1658).



11. ST. VEDAST, FOSTER LANE, LONDON (1679).



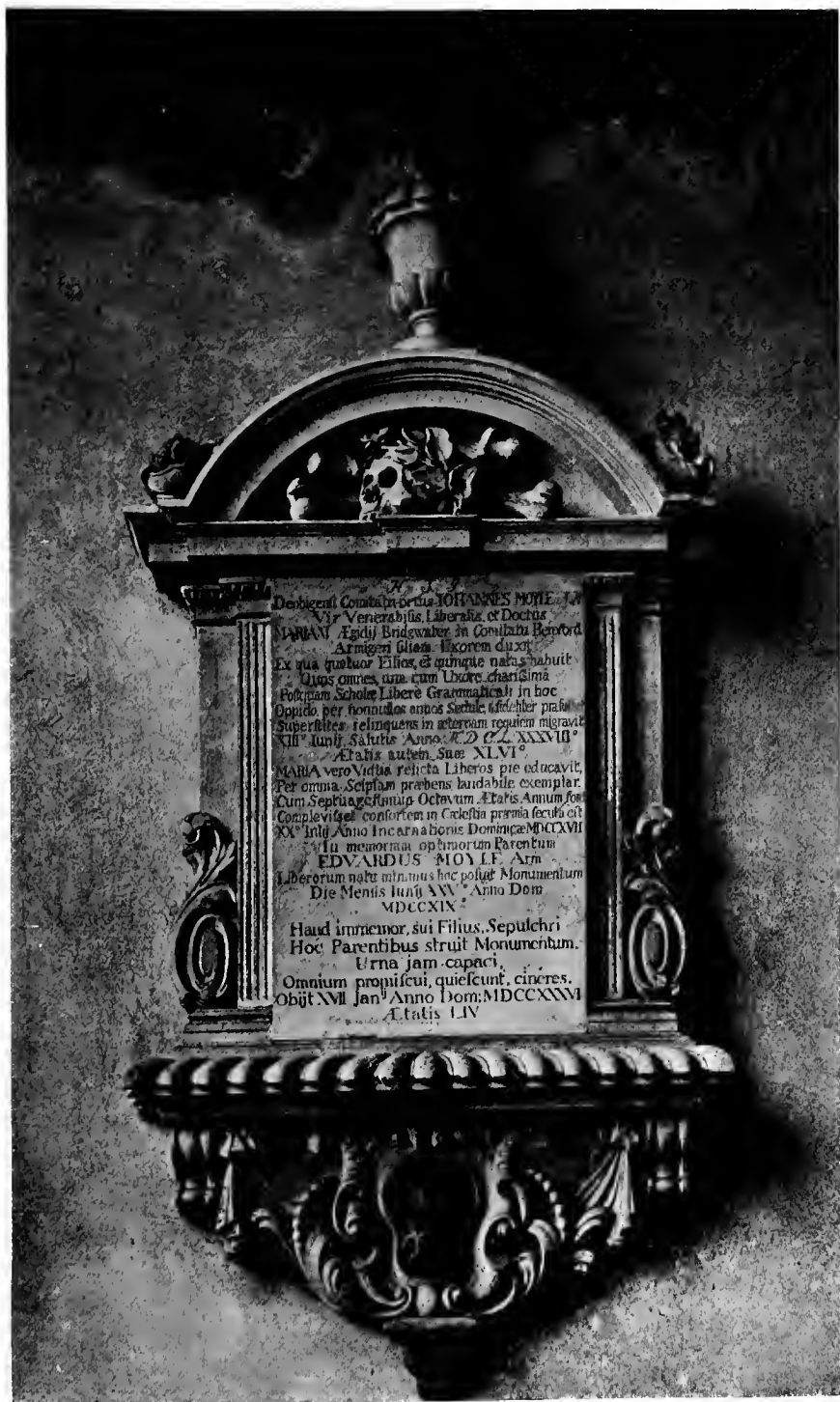
13. ST. DUNSTAN-IN-THE-WEST, LONDON (1685).



14. ST. MARY THE VIRGIN, OXFORD (1736).



15. ST. ANDREW UNDERSHAFT, LONDON (1731).



16. WIMBORNE MINSTER, HANTS (1736).



17. ST. MARY THE VIRGIN, OXFORD (1754).



18. ST. MARY THE GREAT, CAMBRIDGE (1762).



19. SIBTON, SUFFOLK (1781).



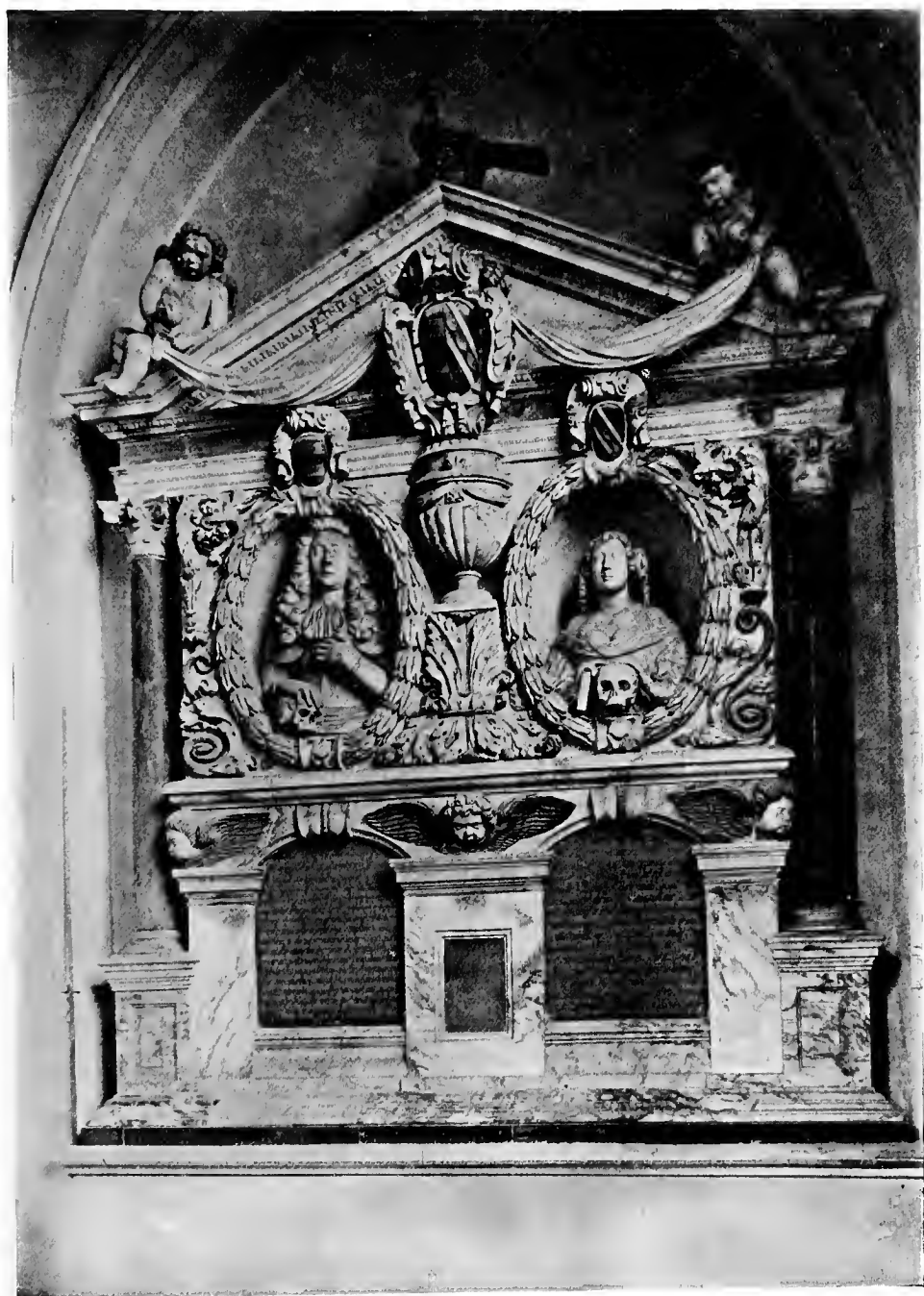
20. ST. VEDAST, FOSTER LANE, LONDON (1672).



21. ST. MARY ABCHURCH, LONDON (1690).



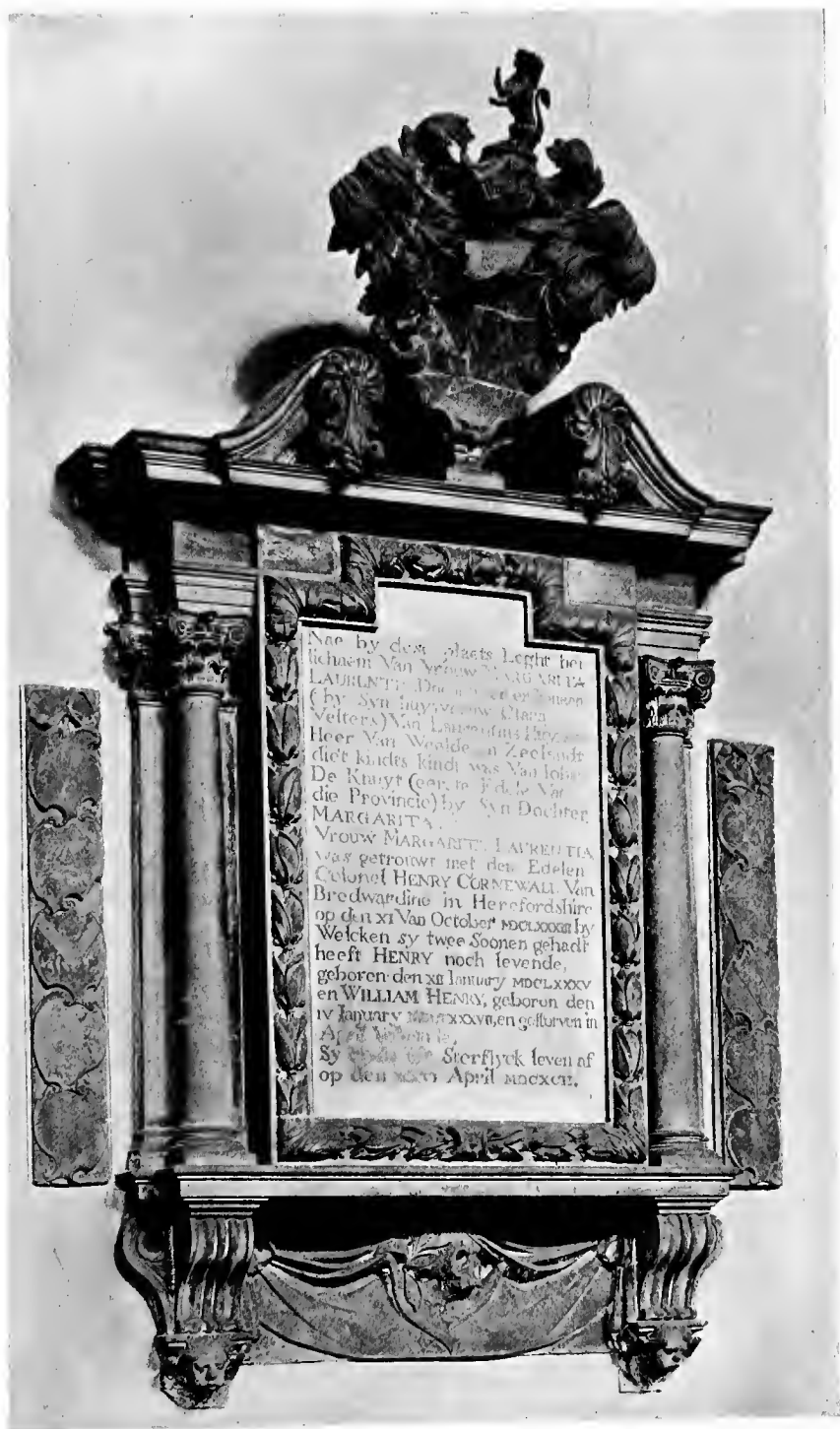
22. ST. DUNSTAN-IN-THE-EAST, LONDON (1690).



24. STANTON HARCOURT, OXON.



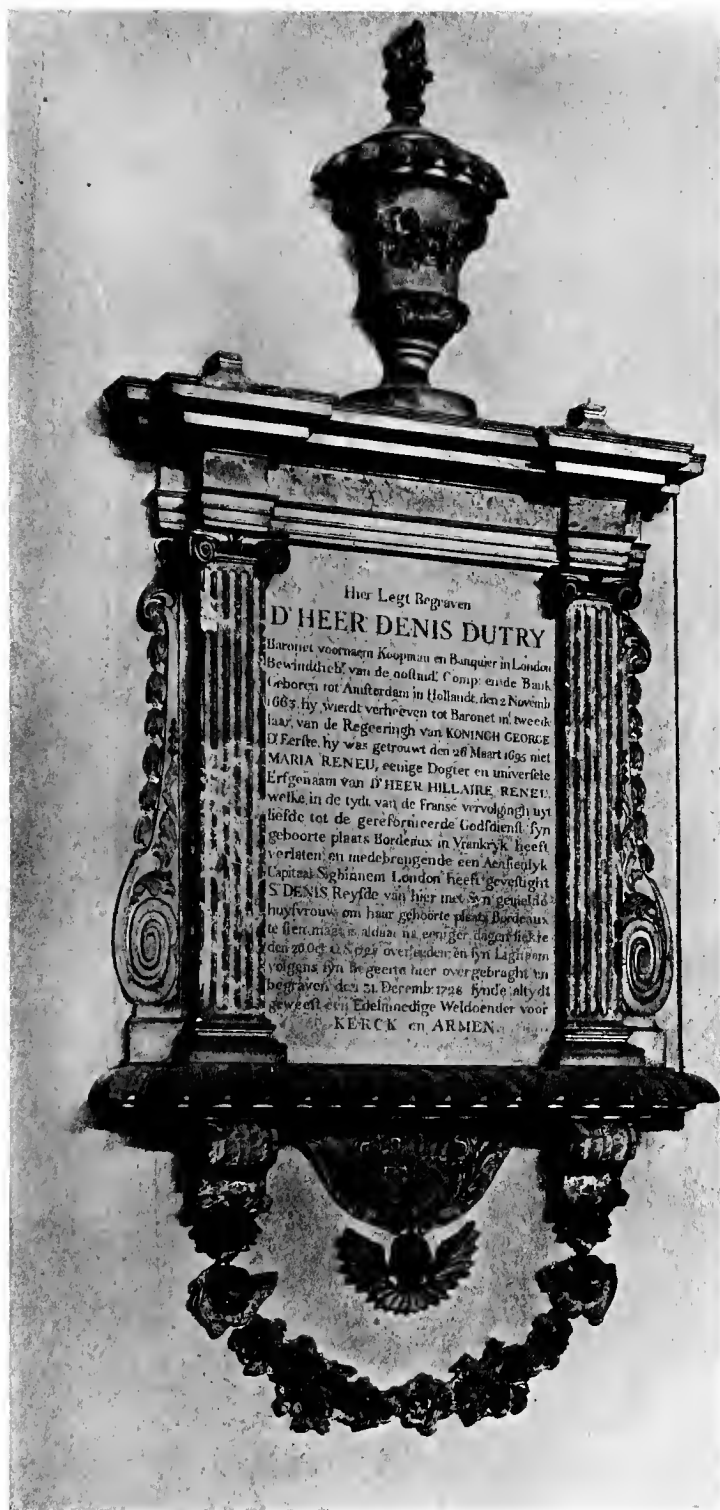
25. ST. MARY, MORTLAKE (1699).



26. THE DUTCH CHURCH (AUSTIN FRIARS), LONDON (1692).



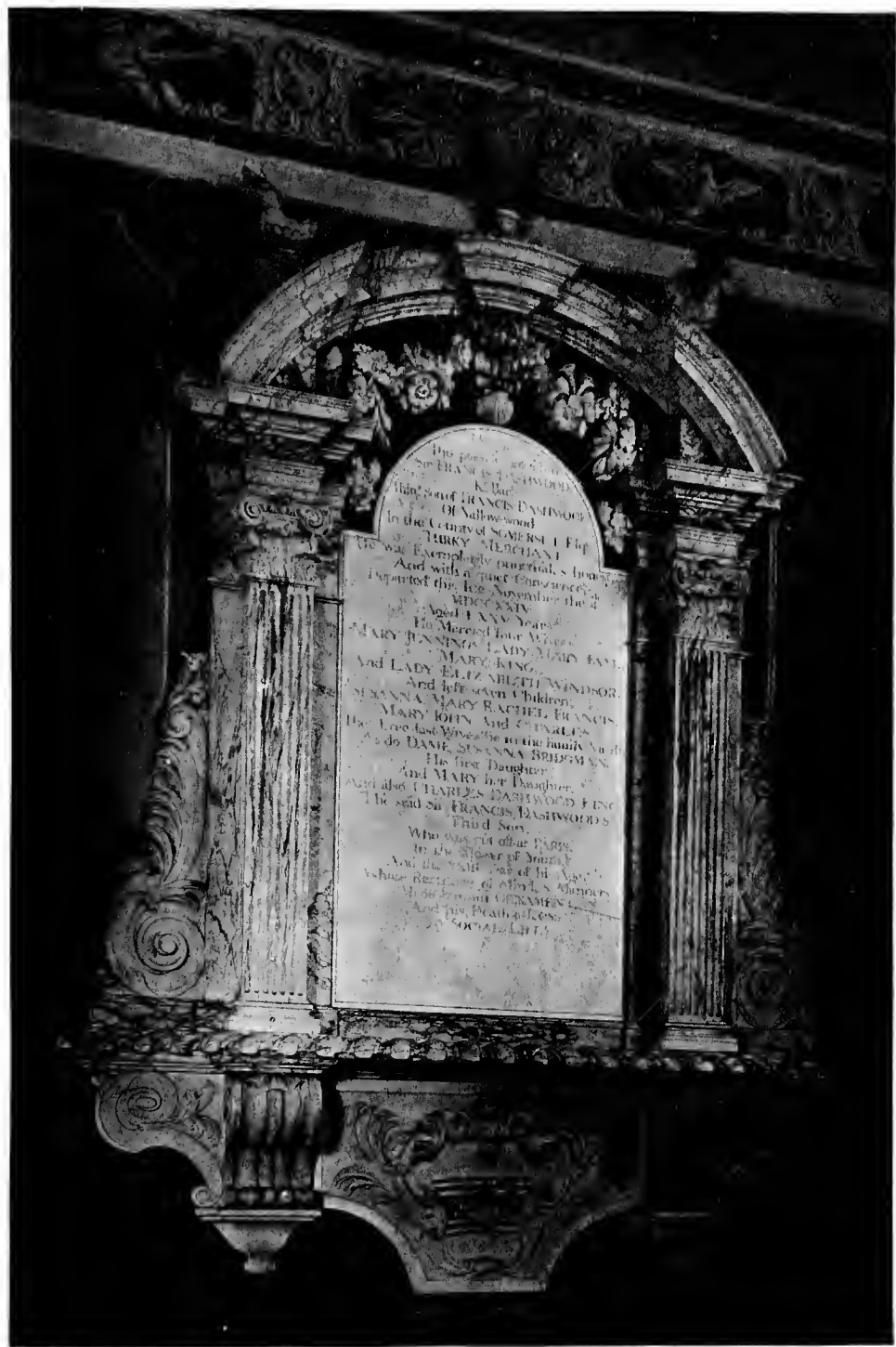
27. ST. MICHAEL, COLLEGE HILL, LONDON (1694).



28. THE DUTCH CHURCH (AUSTIN FRIARS), LONDON (1728).

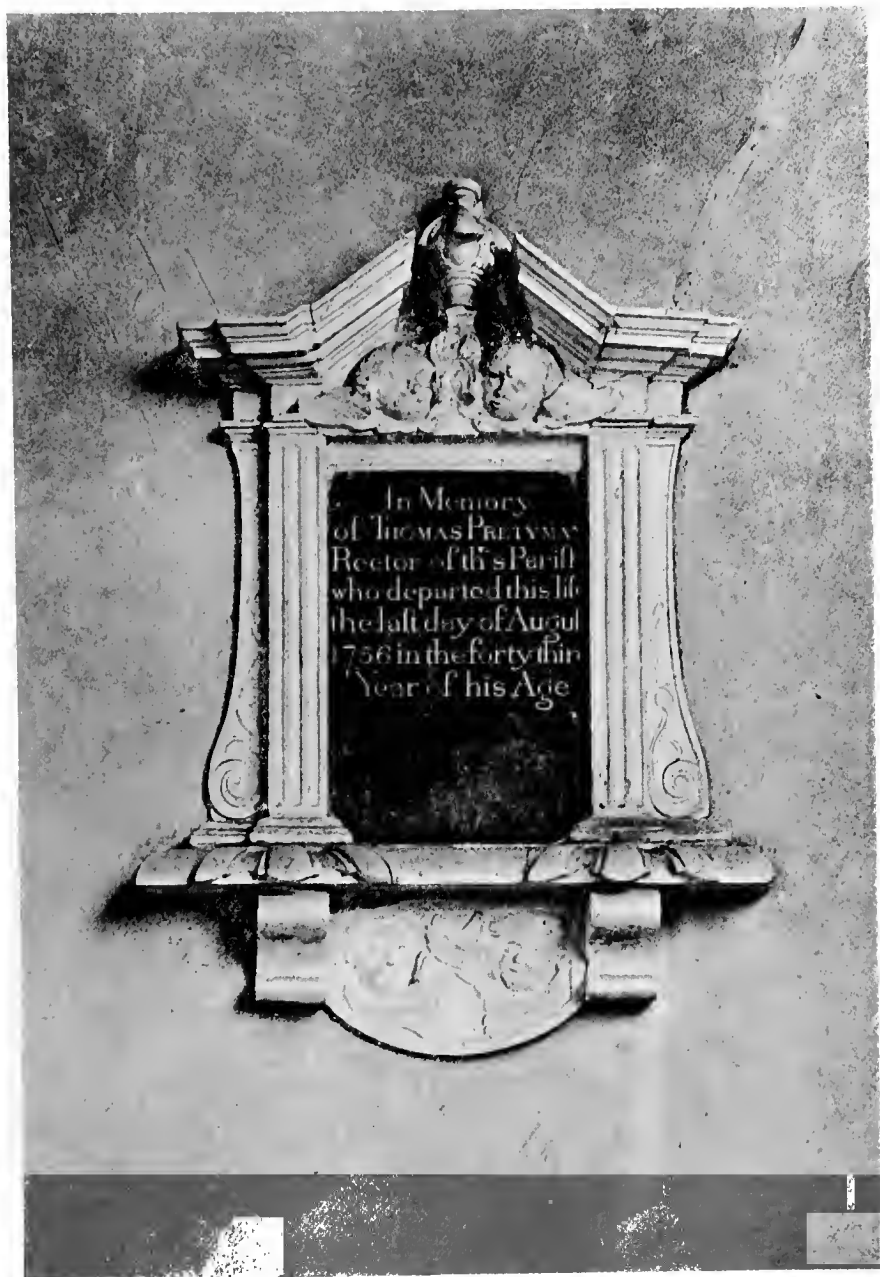


29. WIMBORNE MINSTER, HANTS (1748).

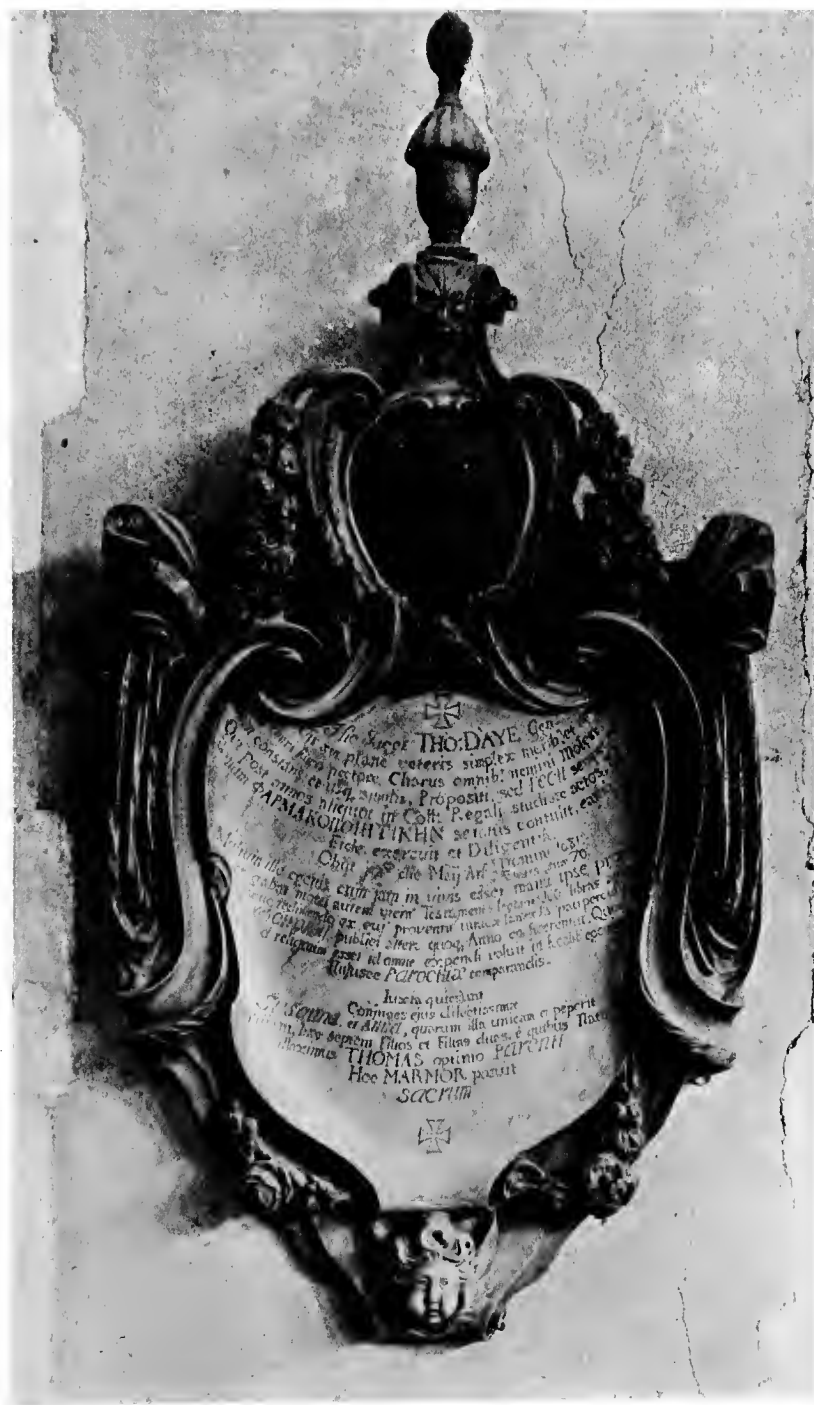


30. WEST WYCOMBE, BUCKS (1724).





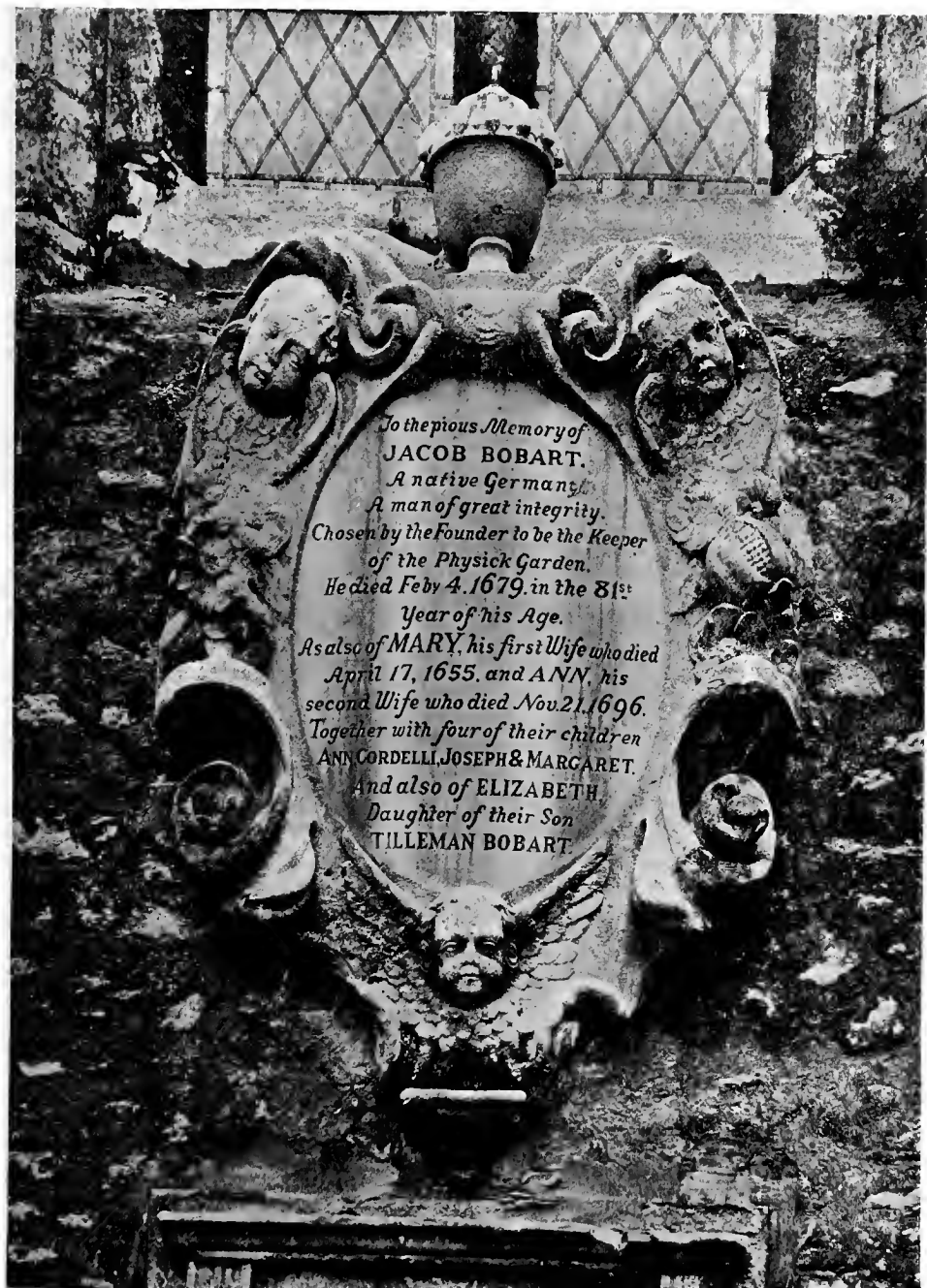
33. FRISTENDEN, SUFFOLK (1756).



34. ST. MARY THE GREAT, CAMBRIDGE (1681).



35. ALLHALLOWS BARKING, LONDON (1695).



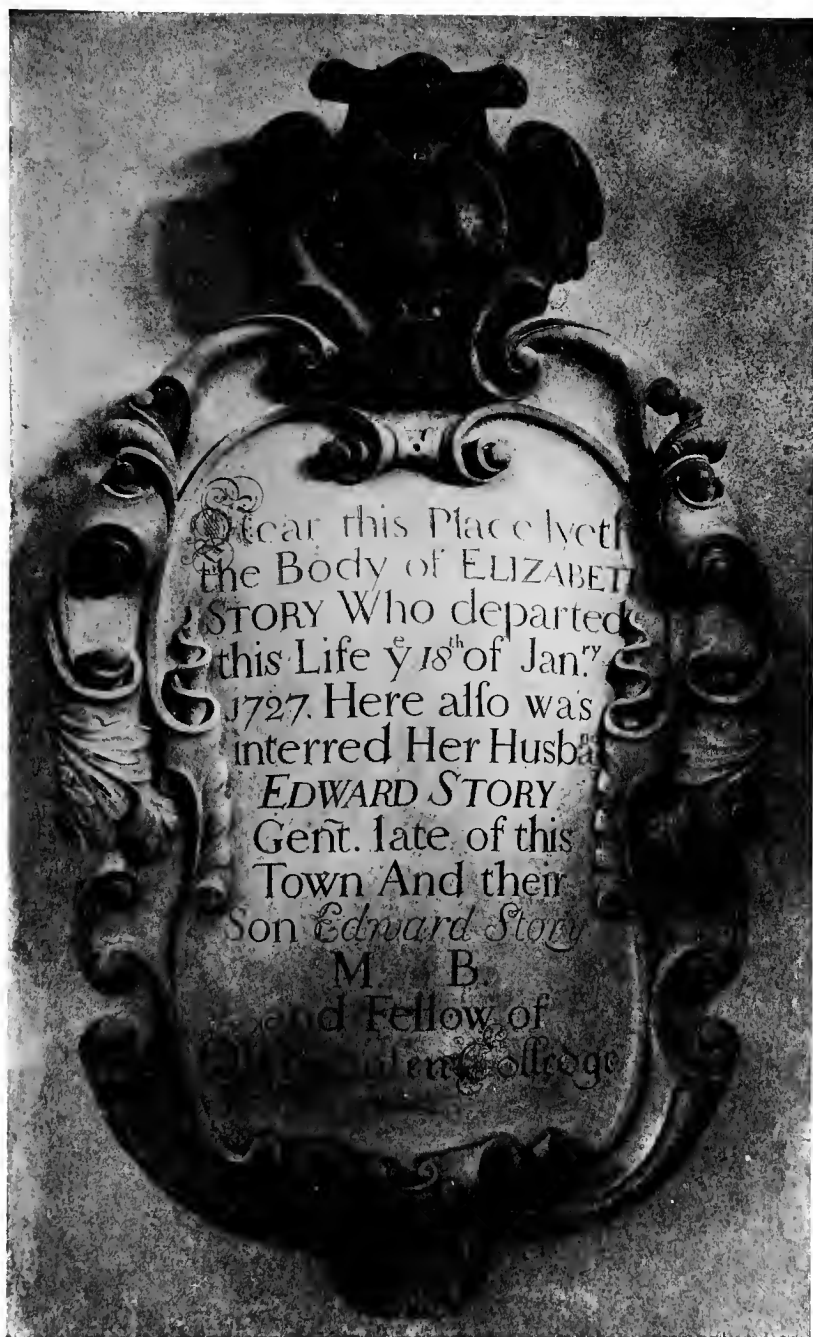
36. ST. PETER IN THE EAST, OXFORD (1696).



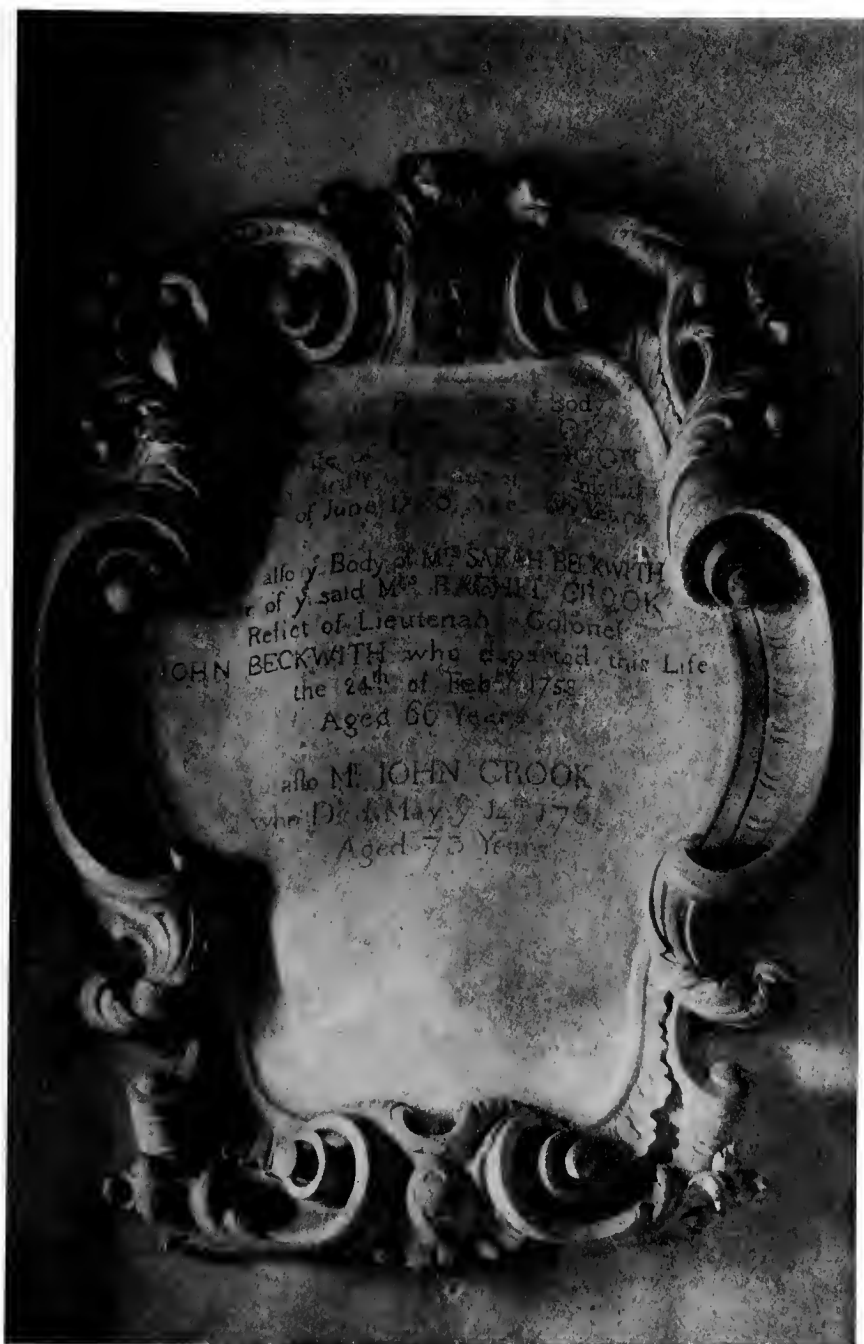
• 37. FAIRFORD, GLOUCESTERSHIRE.



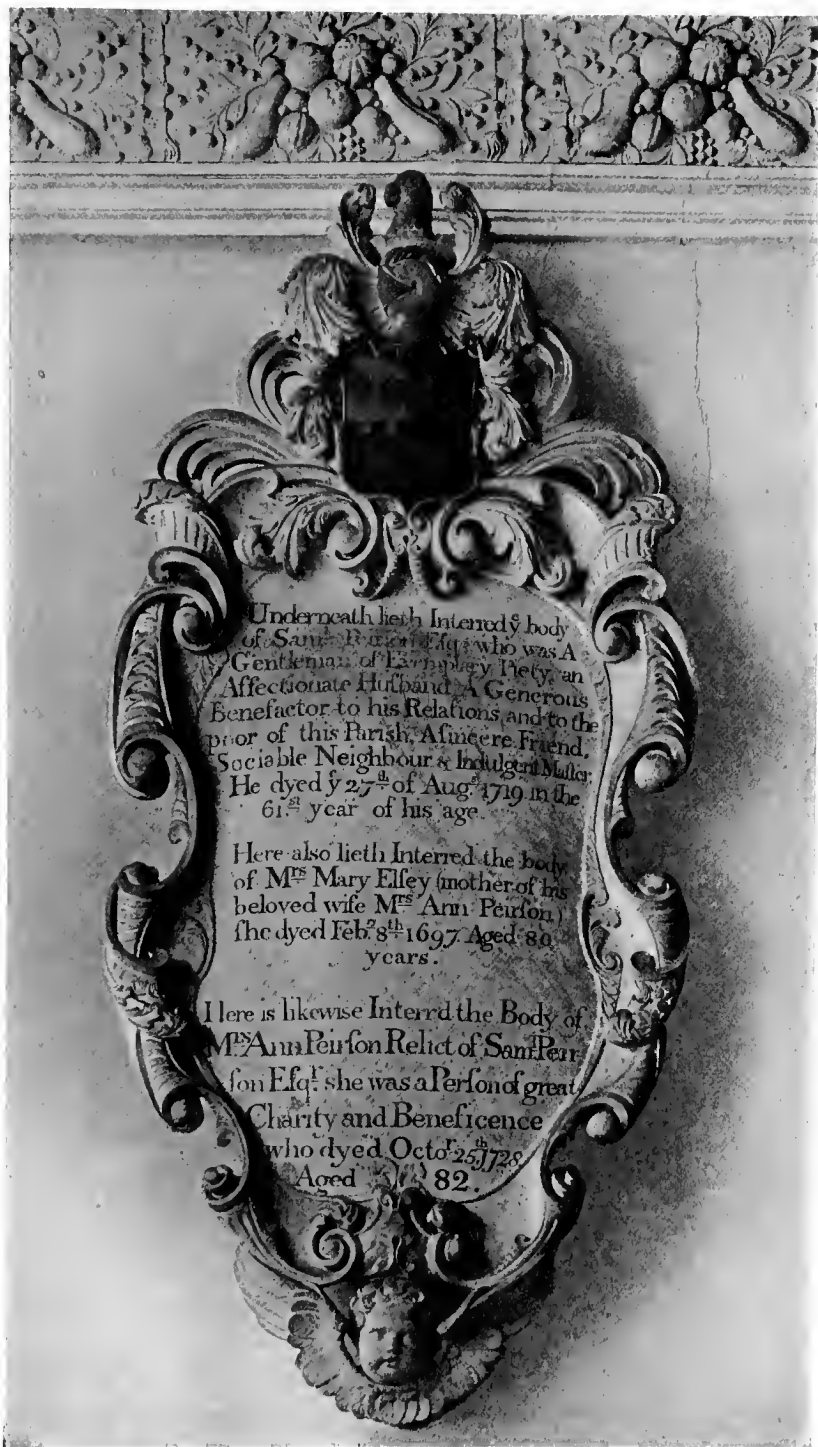
39. SOUTH PETHERTON, SOMERSET (1697).



40. ST. MARY THE GREAT, CAMBRIDGE (1727).



41. BEACONSFIELD, BUCKS (1764).



Underneath lieth Interred y^e body
of Sam^l Becken Esq^r who was A
Gentleman of E^mploye^y Pety, an
Affectionate Husband, A Generous
Benefactor to his Relations and to the
poor of this Parish, A sincere Friend,
Sociable Neighbour & Indulgent Master.
He dyed y^e 27th of Aug^r 1719 in the
61st year of his age.

Here also lieth Interred the body
of M^{rs} Mary Elsey (mother of his
beloved wife M^{rs} Ann Peirson)
she dyed Feb^r 8th 1697 Aged 80
years.

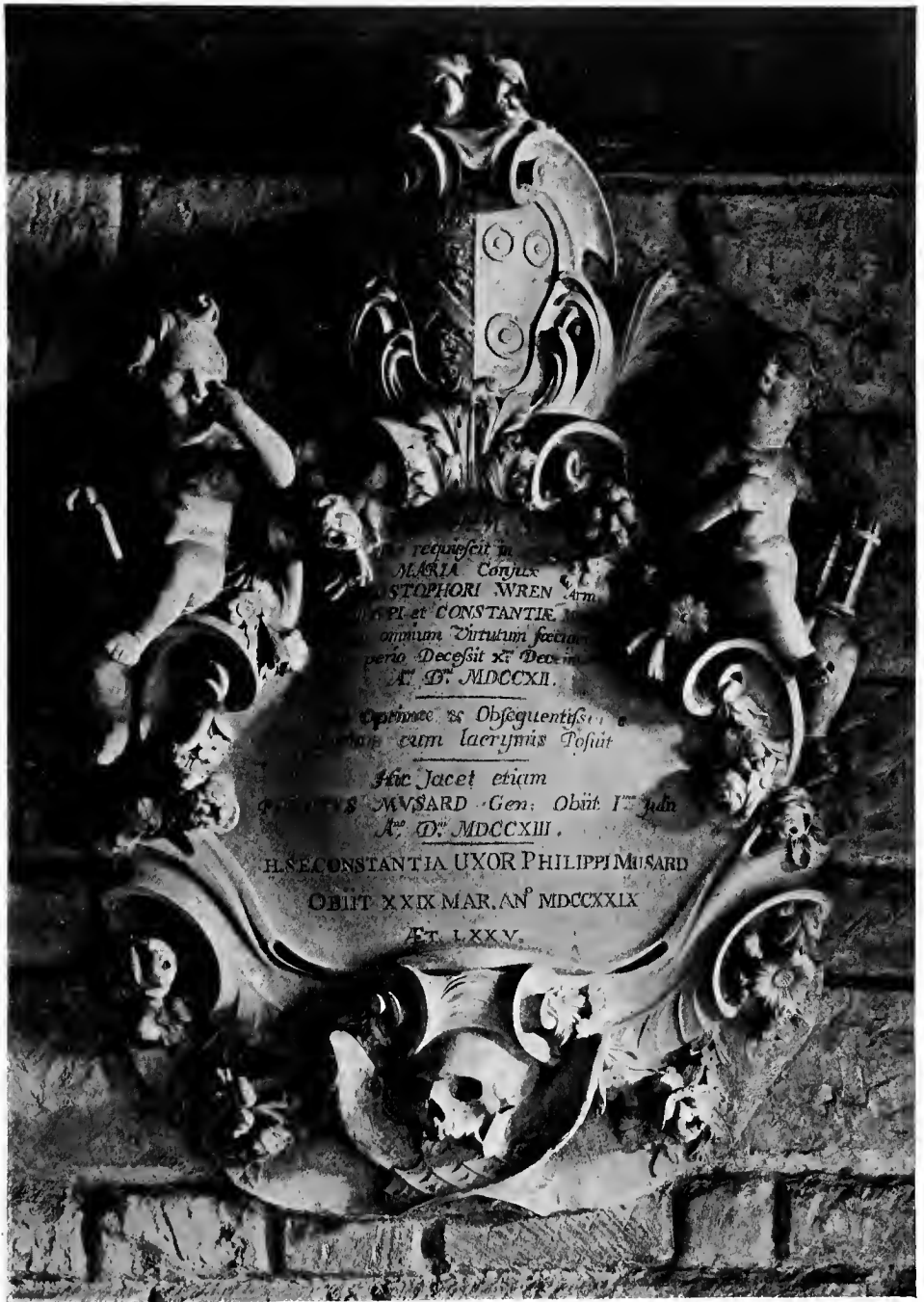
Here is likewise Interred the Body of
M^{rs} Ann Peirson Relict of Sam^l Peir-
son Esq^r she was a Person of great
Charity and Beneficence
who dyed Octo^r 25th 1728
Aged 82.



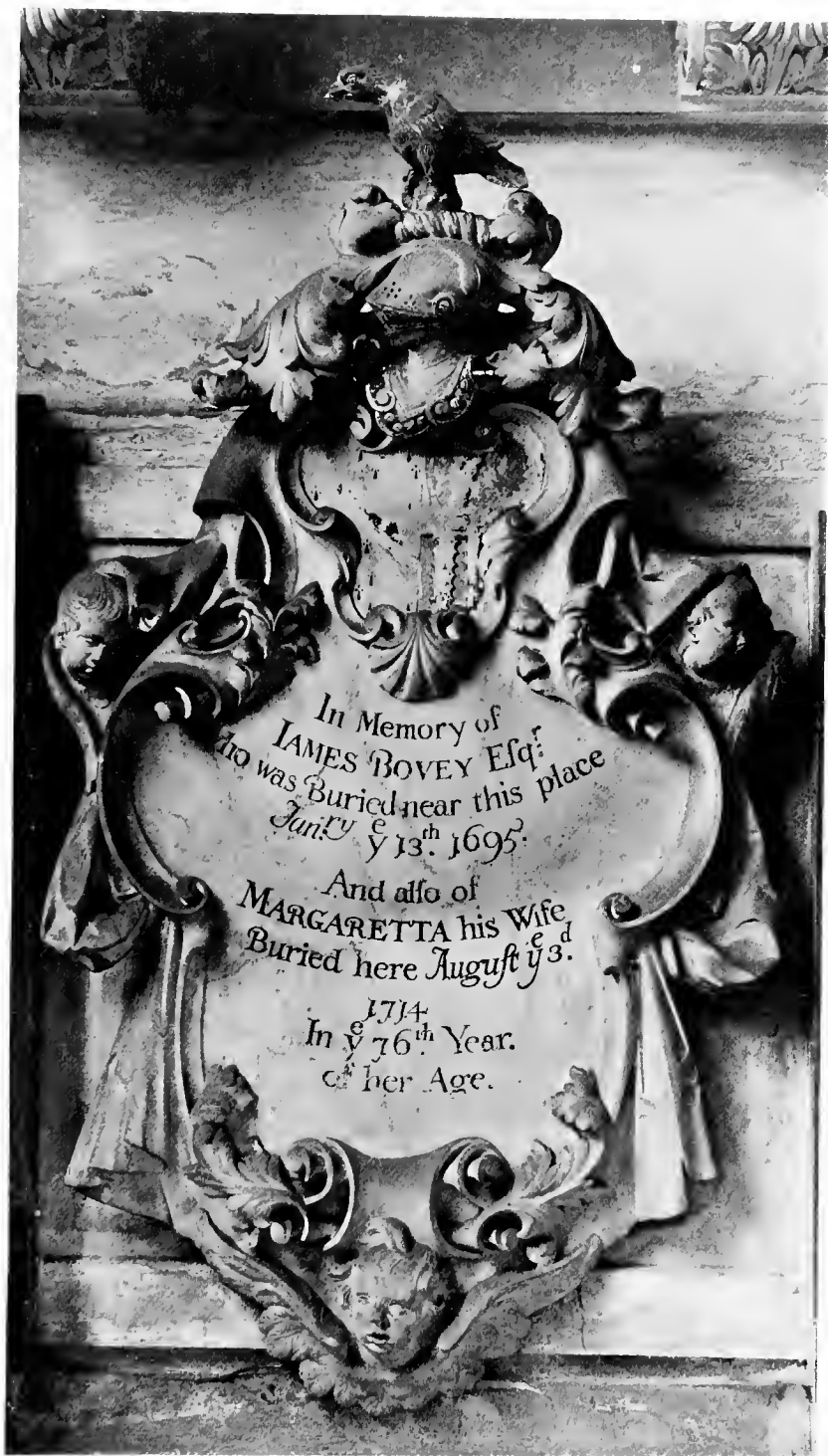
43. ST. GREGORY, NORWICH (1699).



44. WESTMINSTER ABBEY, LONDON (1708).



45. MONUMENT ERECTED BY SIR CHRISTOPHER WREN TO HIS WIFE.
 CRYPT, ST. PAUL'S CATHEDRAL, LONDON (1712).

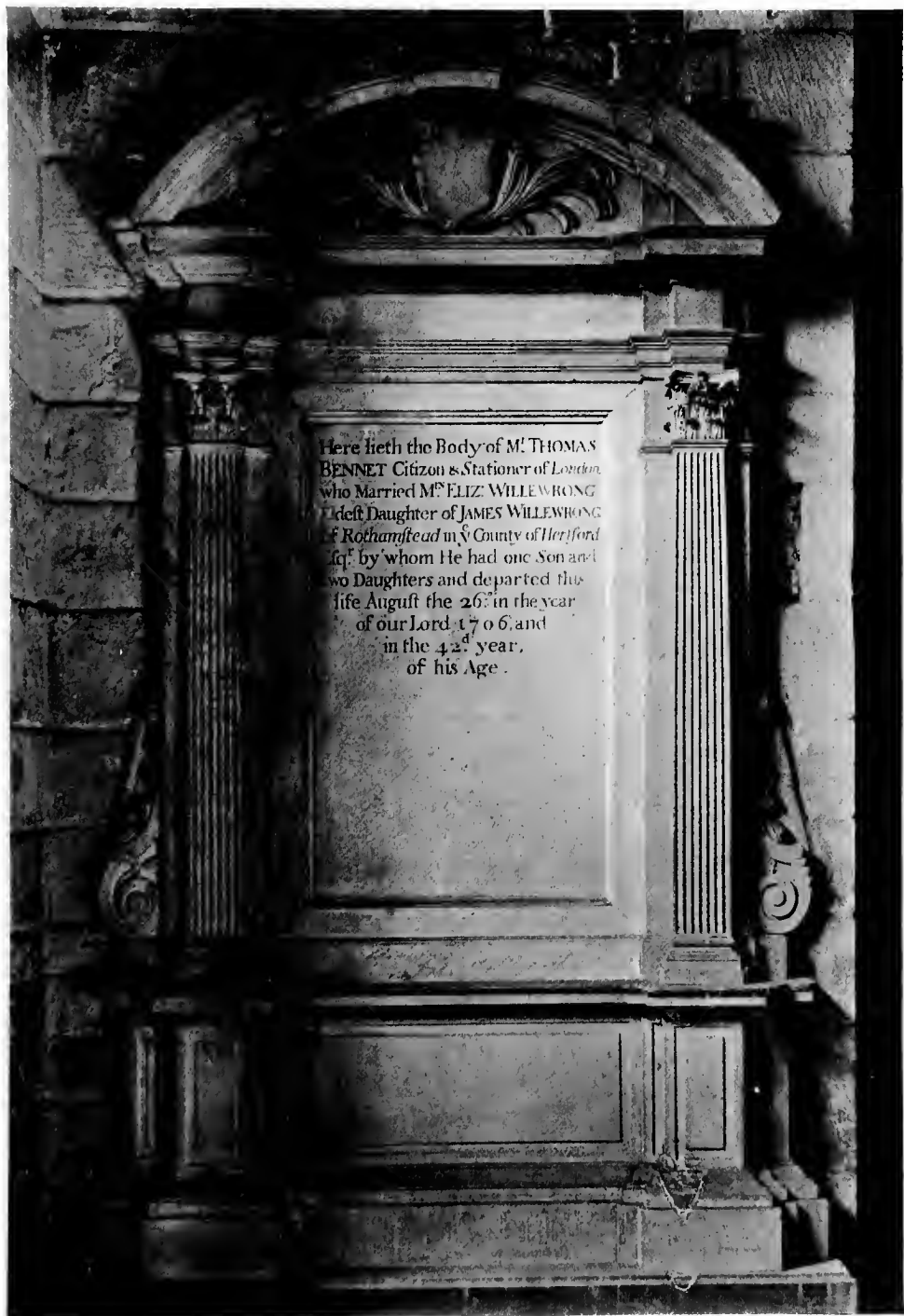


47. CHEAM, SURREY (1714).

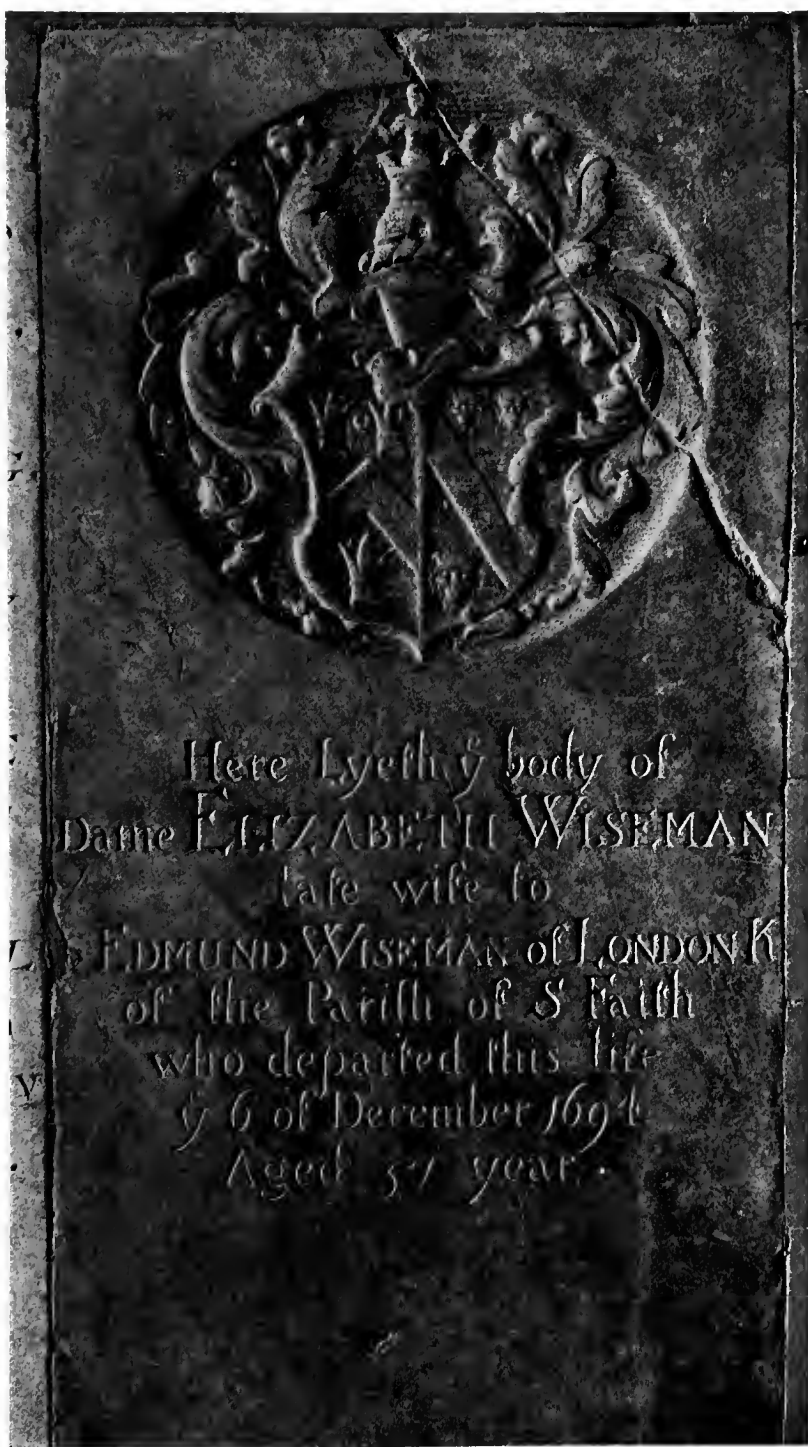




49. SPILSBY, Lincs. (1580).



50. CRYPT, ST. PAUL'S CATHEDRAL, LONDON (1706).



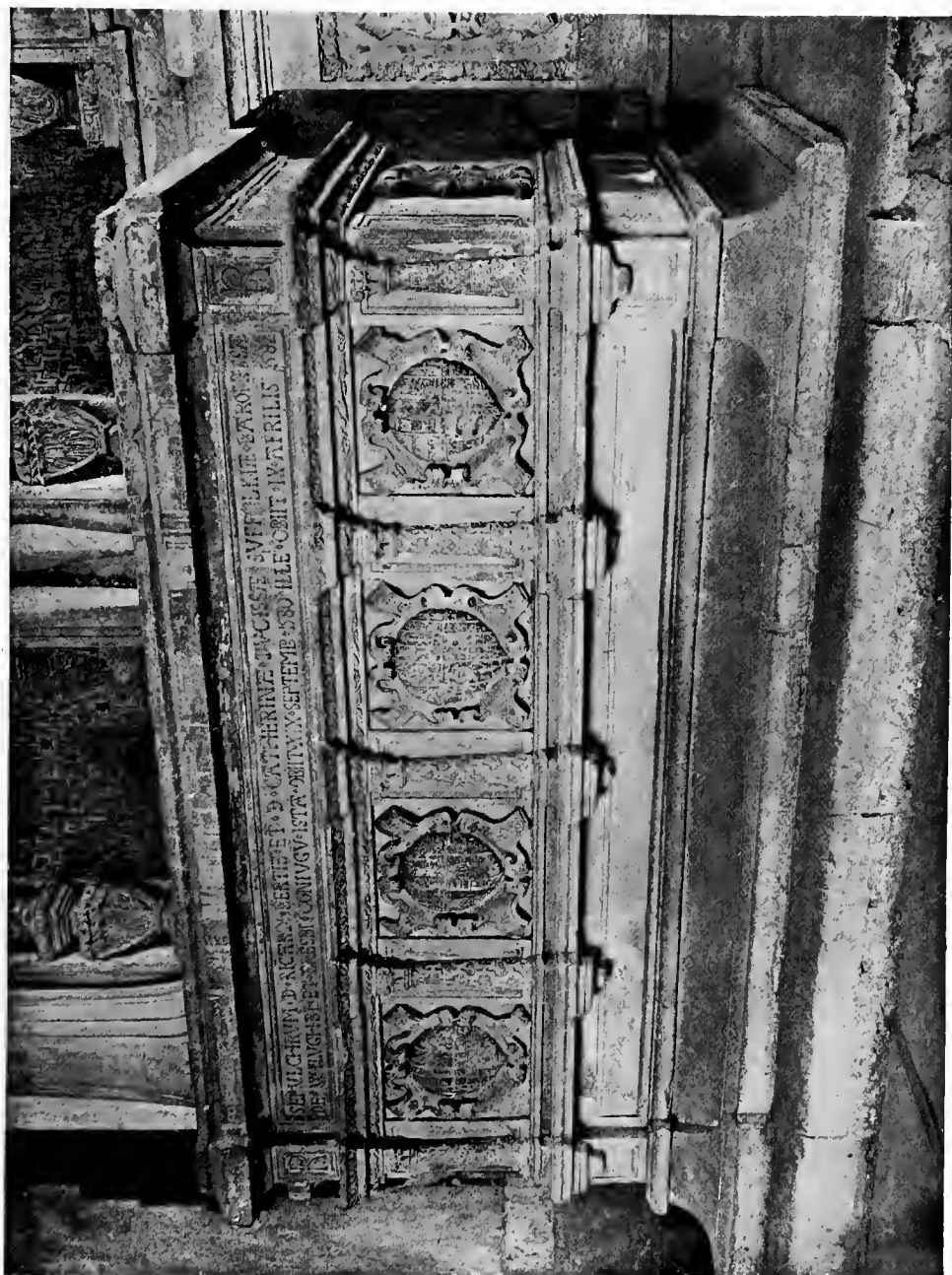
51. CRYPT, ST. PAUL'S CATHEDRAL, LONDON (1694).



Here Lyeeth the Body of
John de La Fontaine of Kerby
Bellars in the County of
Leicester Esq^r who departed
this Life the 8th day of May
Anno Dom: 1708
in the Seventieth year of
his Age.



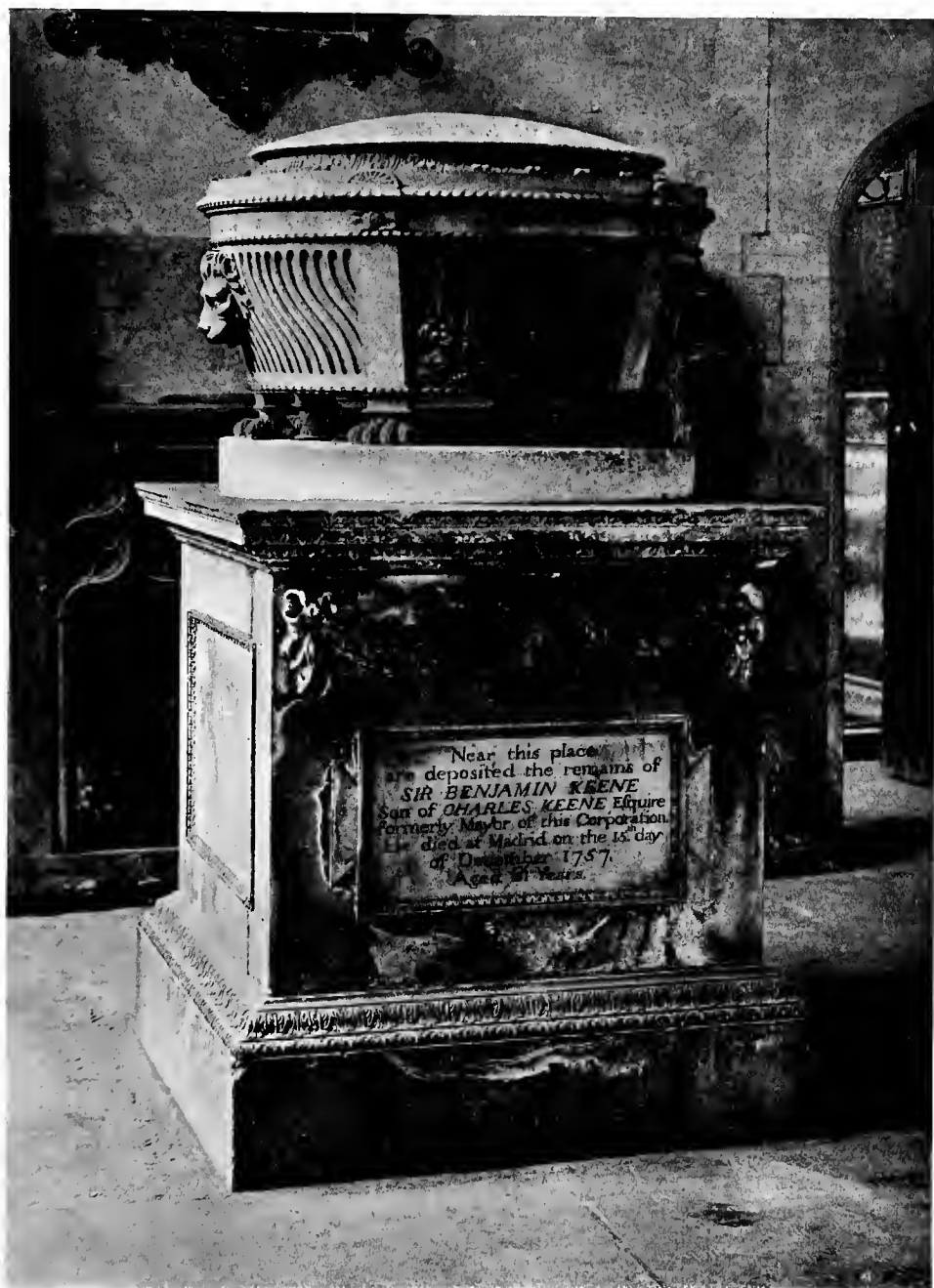
53. PLASTER CASTS AT THE VICTORIA AND ALBERT MUSEUM,
SOUTH KENSINGTON.
FROM ORIGINALS IN THE CHURCH OF ST. NICHOLAS, DERSINGHAM, NORFOLK.



54. SPILSBY, Lincs. (1582).



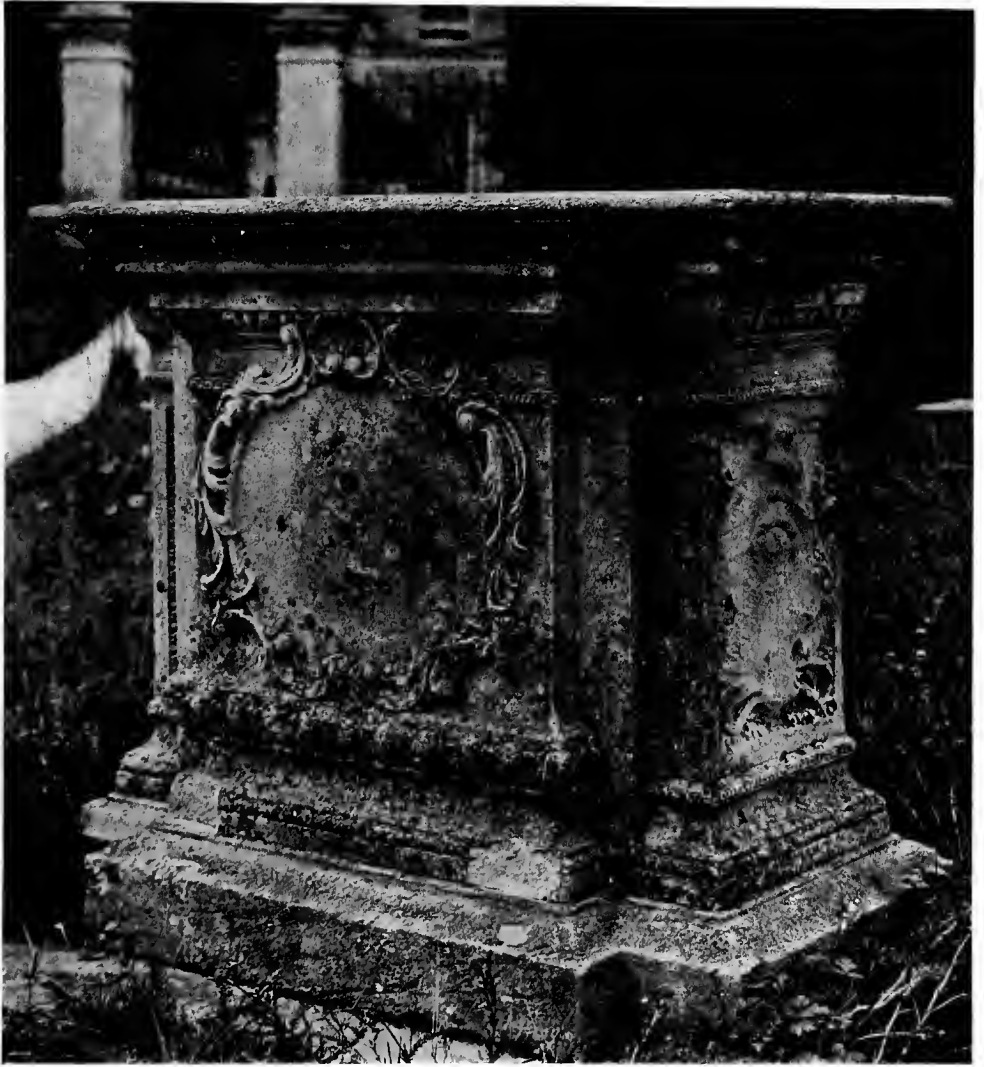
55. TOMB OF SIR THOMAS GRESHAM, ST. HELEN BISHOPSGATE, LONDON (*circa* 1579).



56. ST. NICHOLAS, KING'S LYNN, NORFOLK (1757).



57. PAINSWICK CHURCHYARD, GLOUCESTERSHIRE.



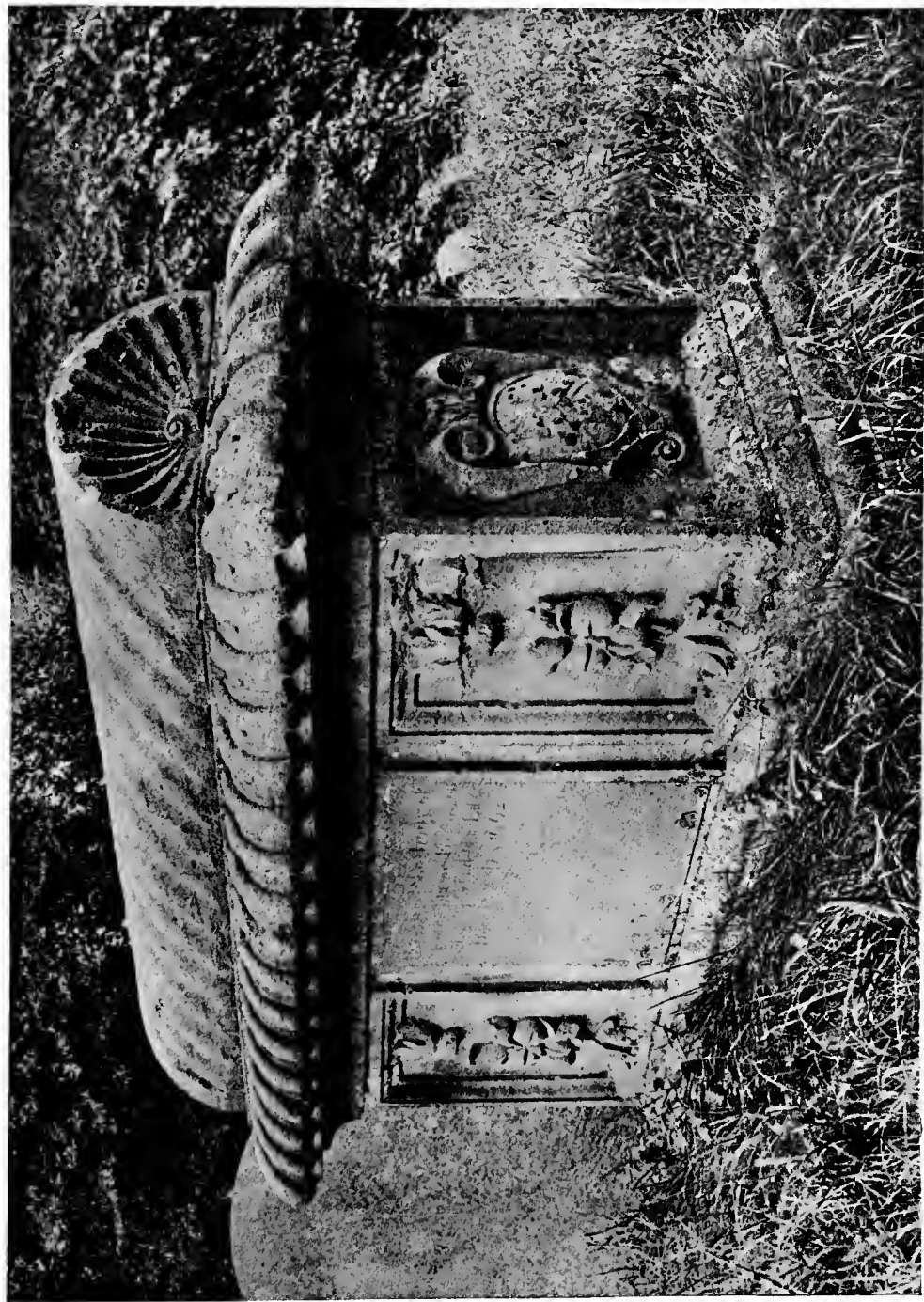
58. PAINSWICK CHURCHYARD, GLOUCESTERSHIRE.



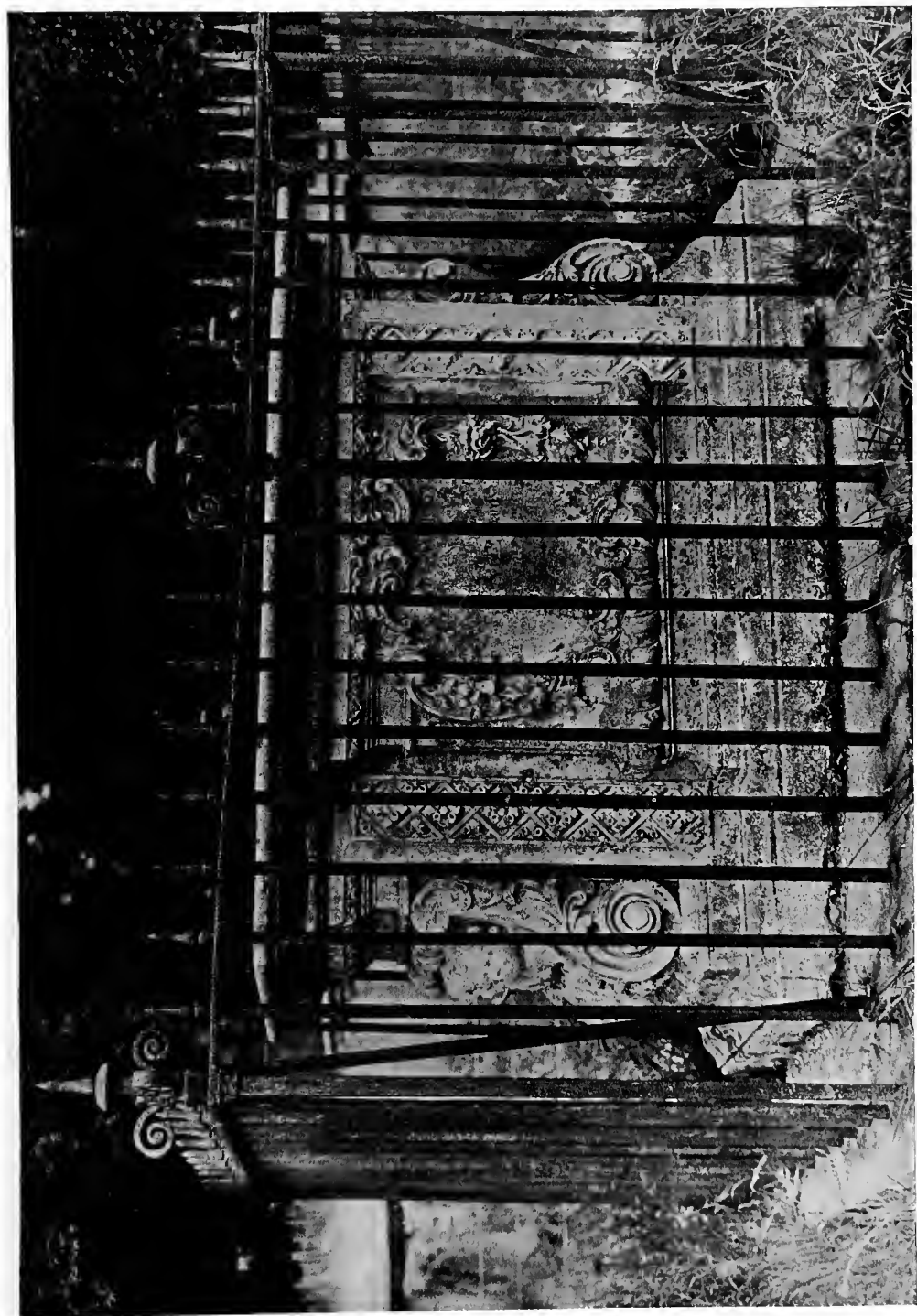
59. TEWKESBURY ABBEY, GLOUCESTERSHIRE.



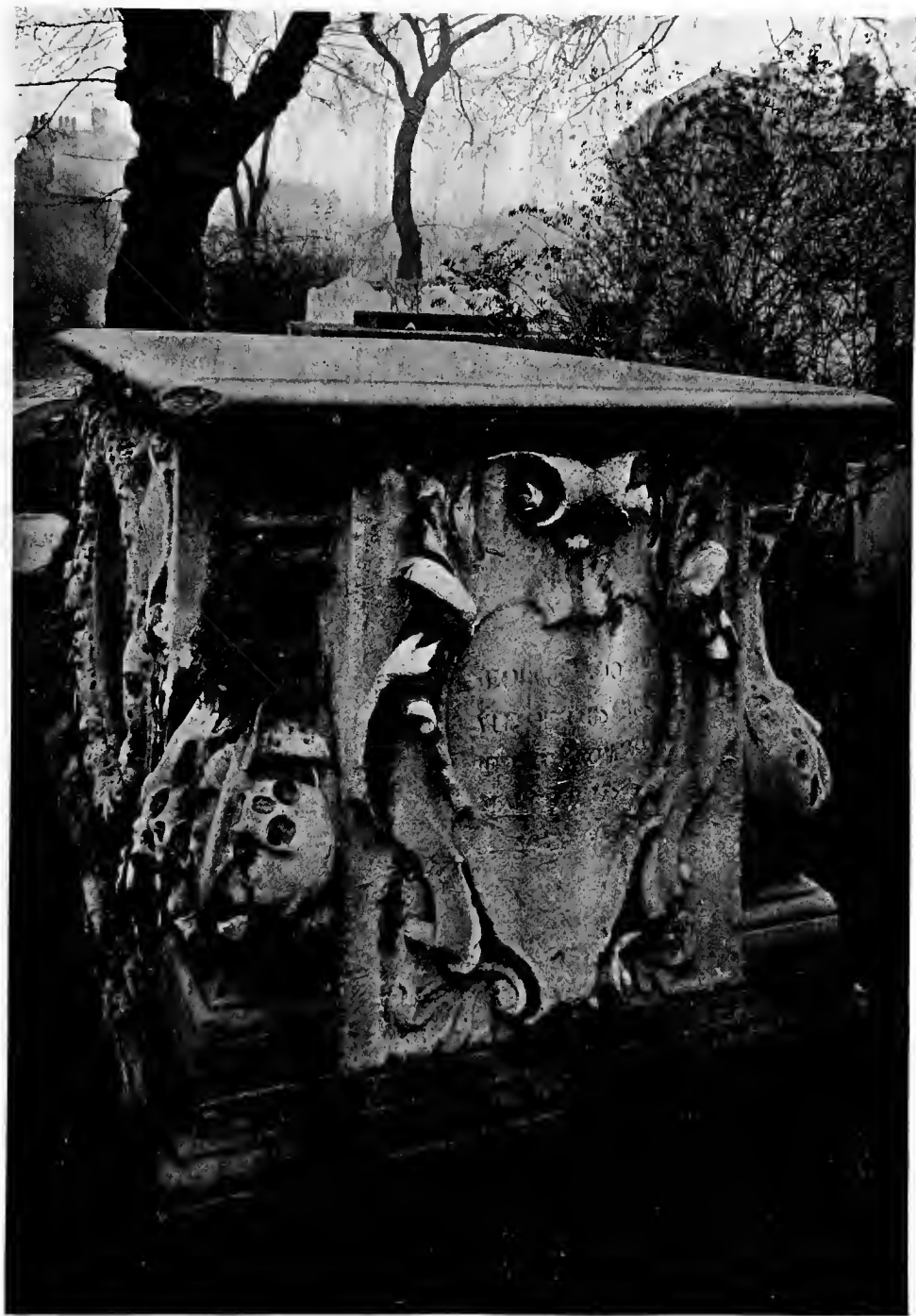
60. WITNEY, OXON.



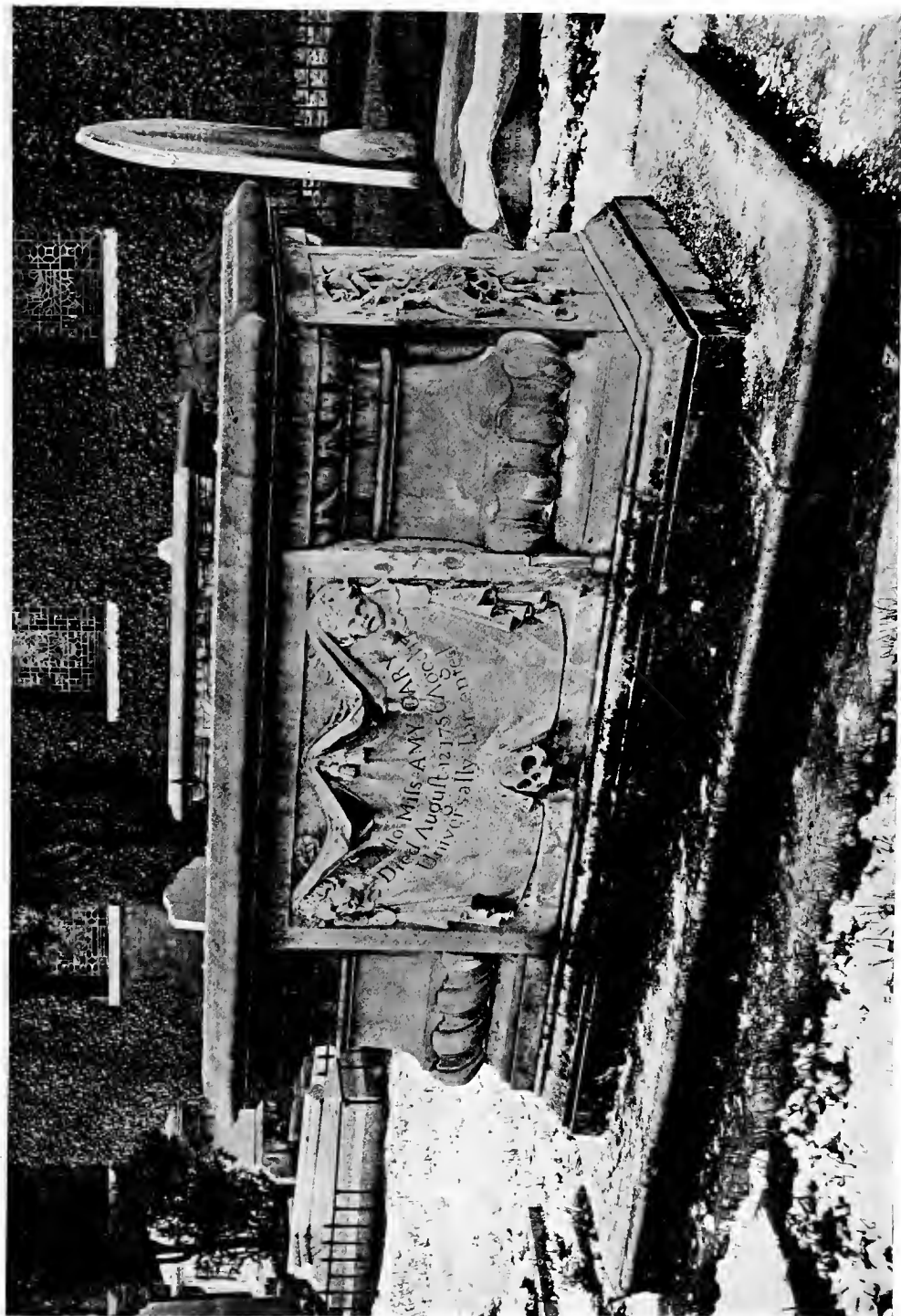
61. FAIRFORD, GLOUCESTERSHIRE (1662).



62. PAINSWICK, GLOUCESTERSHIRE.



64. RICHMOND, SURREY (1784).



65. HAMPSTEAD, MIDDLESEX. (1756).



66. CHIPSTEAD, SURREY.



67. CHIPSTEAD, SURREY.



68. CHIPSTEAD, SURREY.



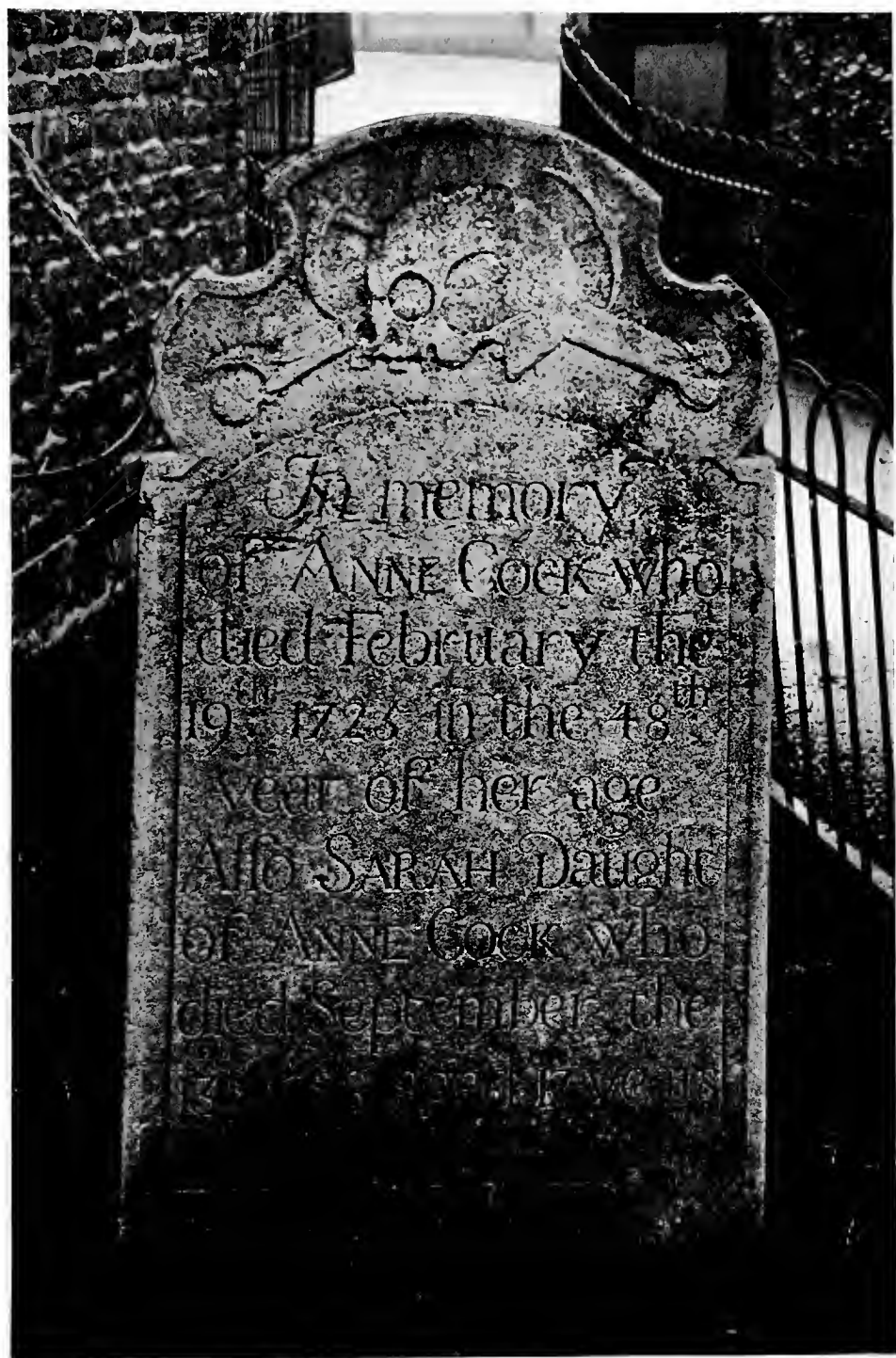
69. FAIRFORD, GLOUCESTERSHIRE.



70. WITNEY, OXON.



71 PUDDLETOWN, DORSETSHIRE.







74. NORTHFLEET, KENT.



75. BROADWATER, WORTHING, SUSSEX (1768).



76. WITNEY, OXON.



77. EPSOM, SURREY (1744).



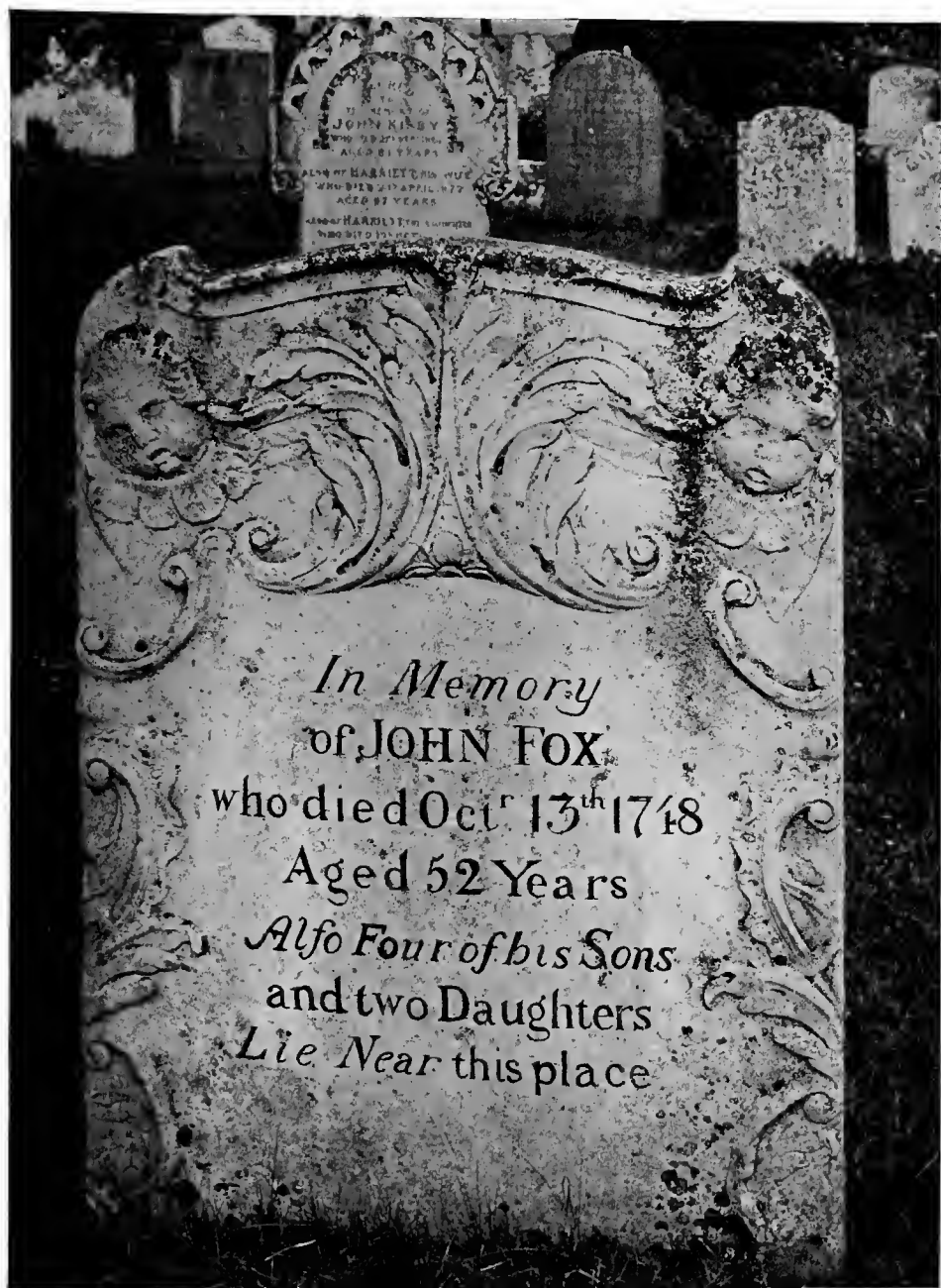
78. EPSOM, SURREY.



79. HAMPSTEAD, MIDDLESEX.



80. GODMANCHESTER, HUNTS. (1770).



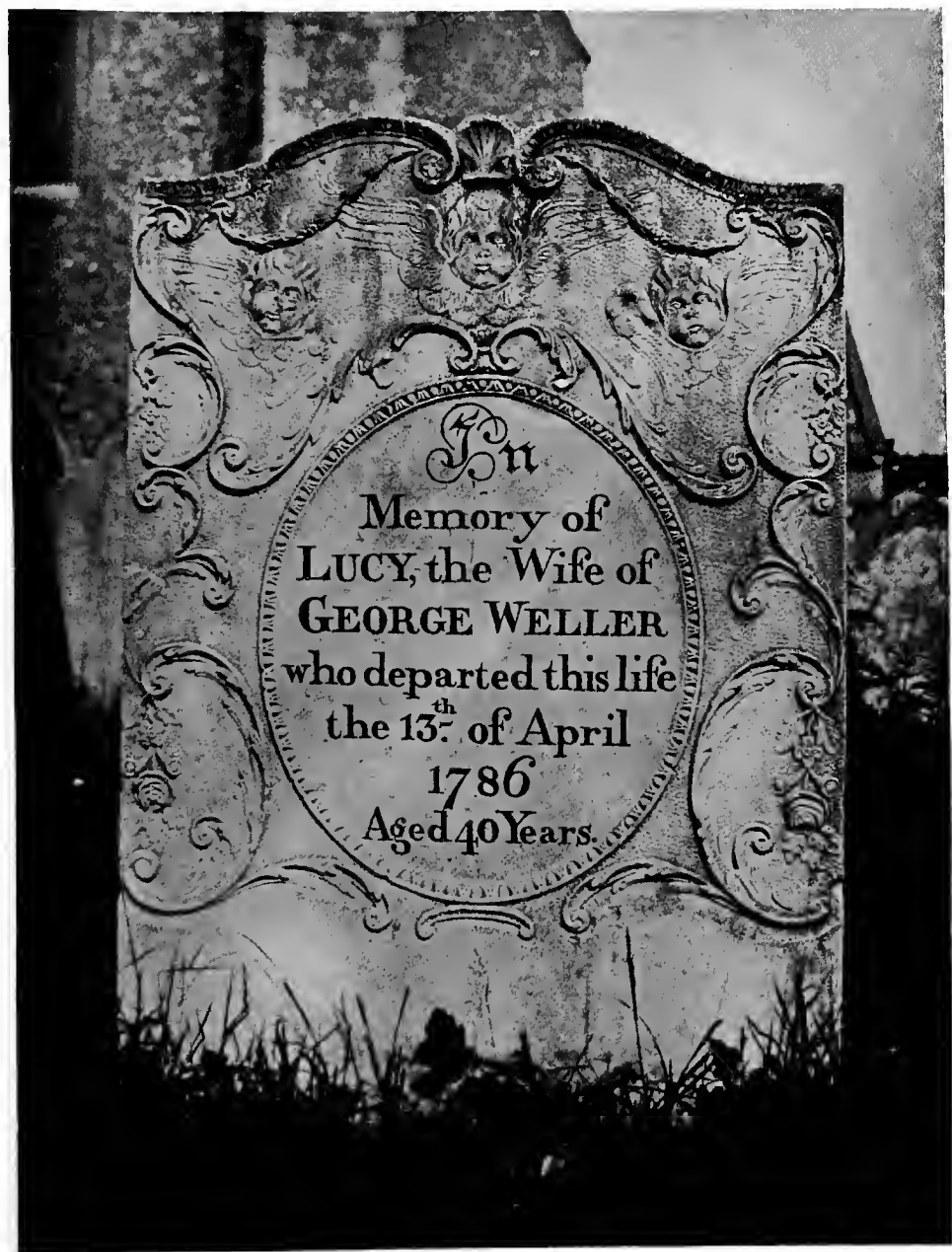
81. GODMANCHESTER, HUNTS. (1748).



82. SOMPTING, WORTHING, SUSSEX (1783).



83 SOMPTING, WORTHING, SUSSEX (1783).



84. TARRING, WORTHING, SUSSEX (1786).

